Changing Fingers on One Key

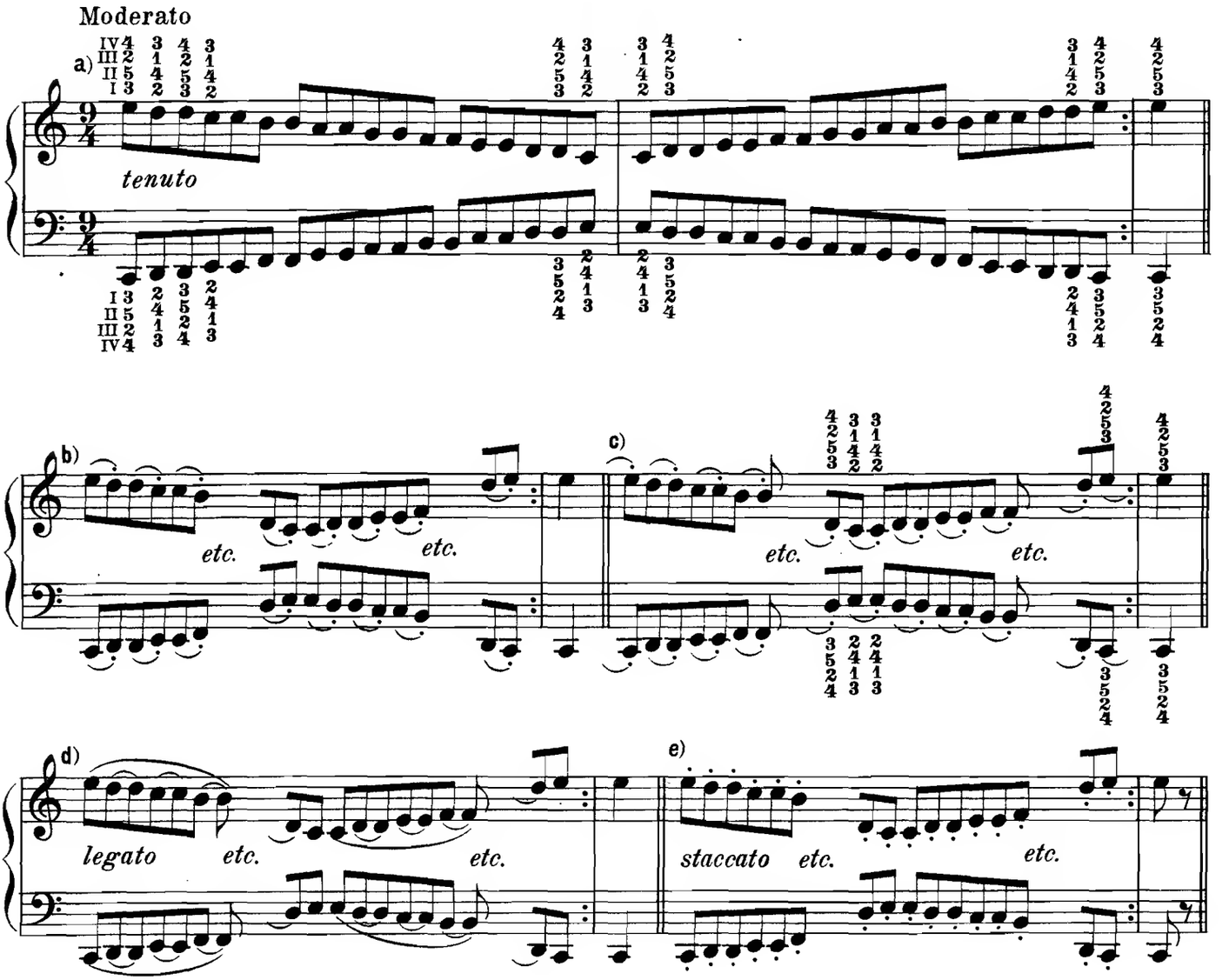
Repeated Notes

The finger is to be held vertically, and must strike *over* the next finger, not *under* it. Arm and hand remain quiet.

Fingerwechsel auf einer Taste

Repetitionen

Der Finger ist, senkrecht gehalten, *über* den nächsten Finger und nicht *unter* denselben anzuschlagen. Arm und Hand verbleiben ruhig.



a) Give the second note its full time-value.

b) Move the arm during the pause caused by the phrasing.

c) Strike the repeated note vigorously. Let the finger fall like a hammer.

d) Strike vigorously, *but without tone,* at the instant when the preceding finger leaves the key.

e) Finger- and wrist-staccato.

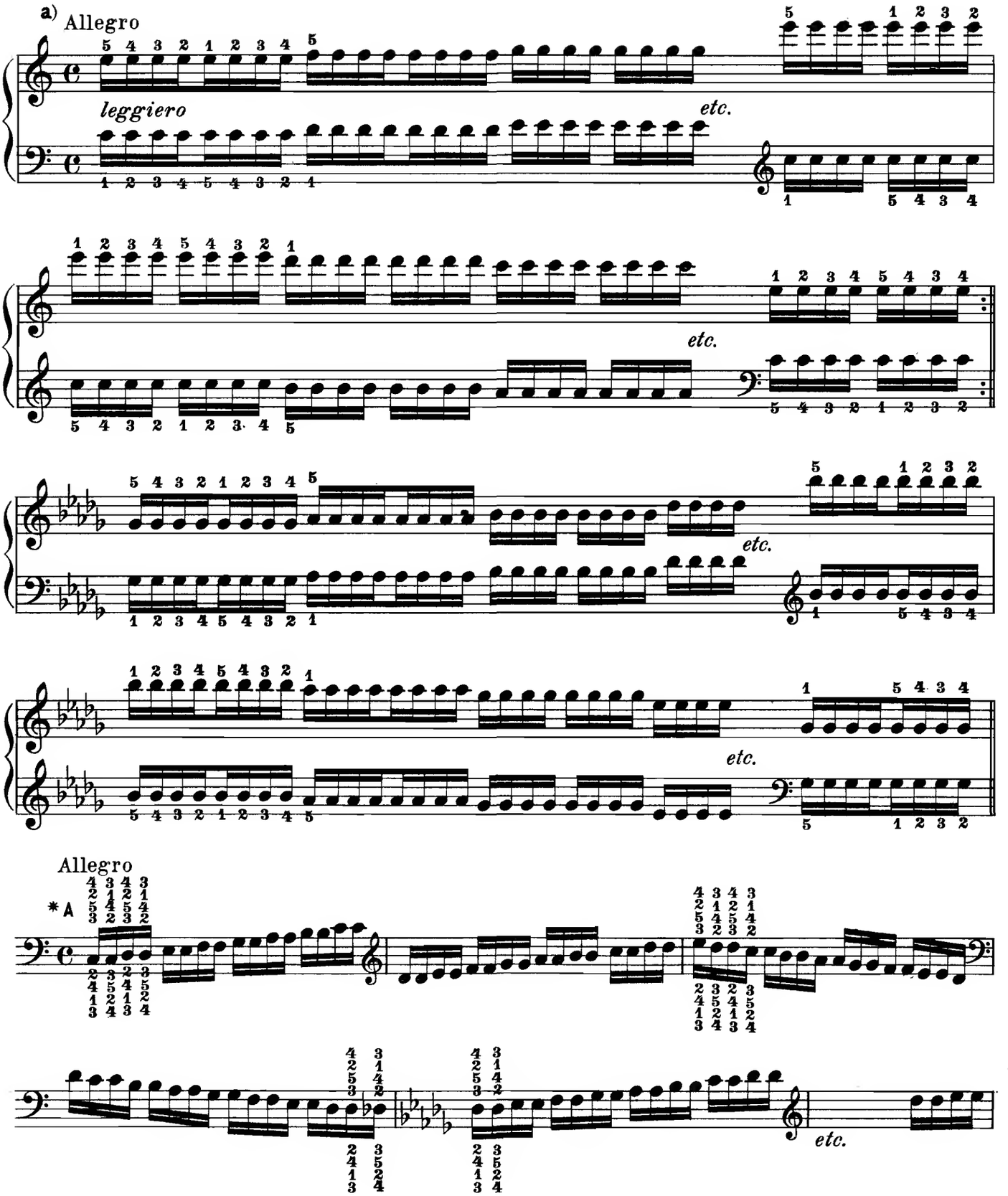
a) Die zweite Note nicht verkürzen.

b) In der durch die Phrasierung entstehenden Pause: Armbewegung.

c) Die repetierte Note mit Kraft. Hammerartiges Fallen des Fingers.

d) Kräftig doch tonlos und indem gleichzeitig der zuvor anschlagende Finger von seiner Taste aufgehoben wird.

e) Finger- und Handgelenkstaccato.

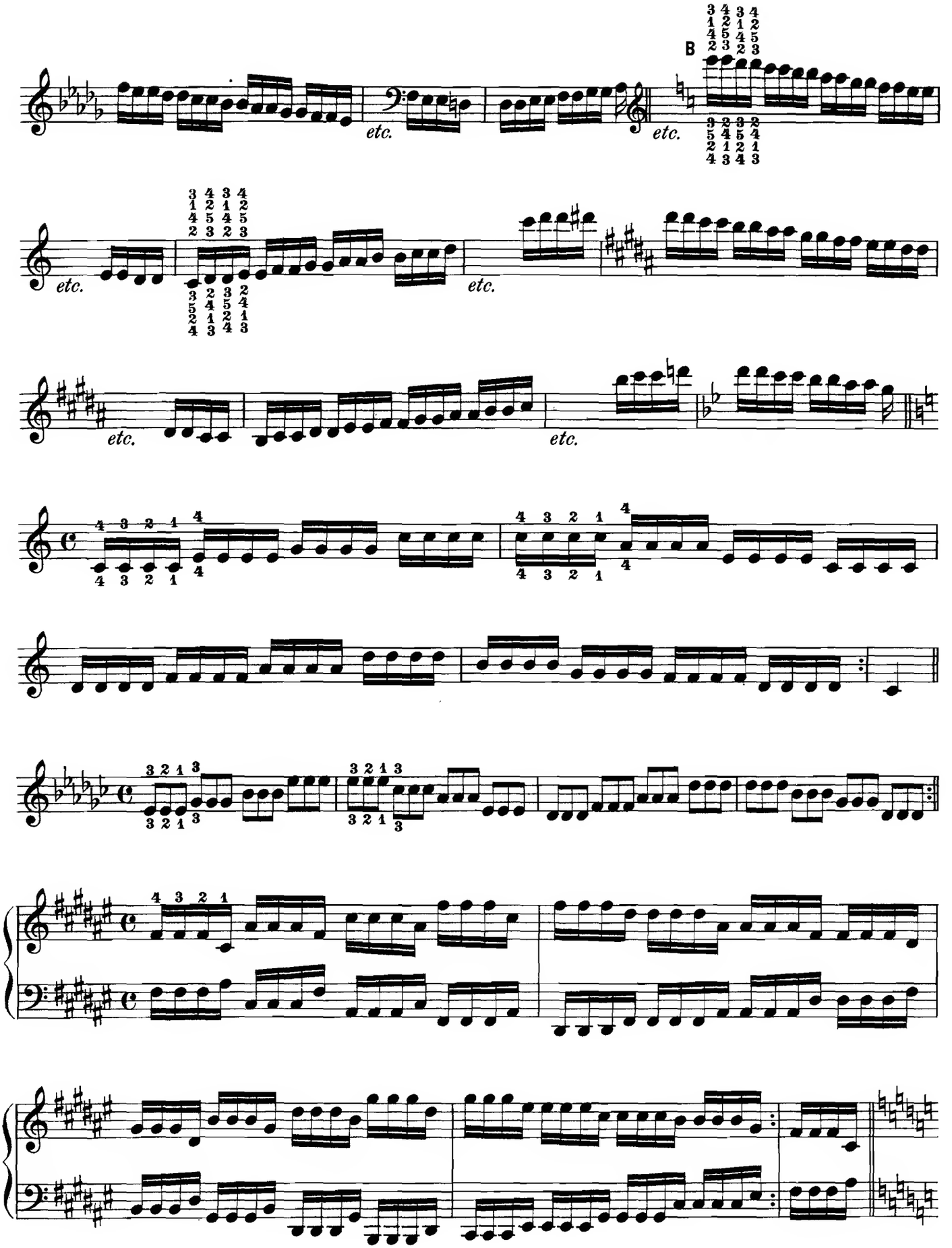


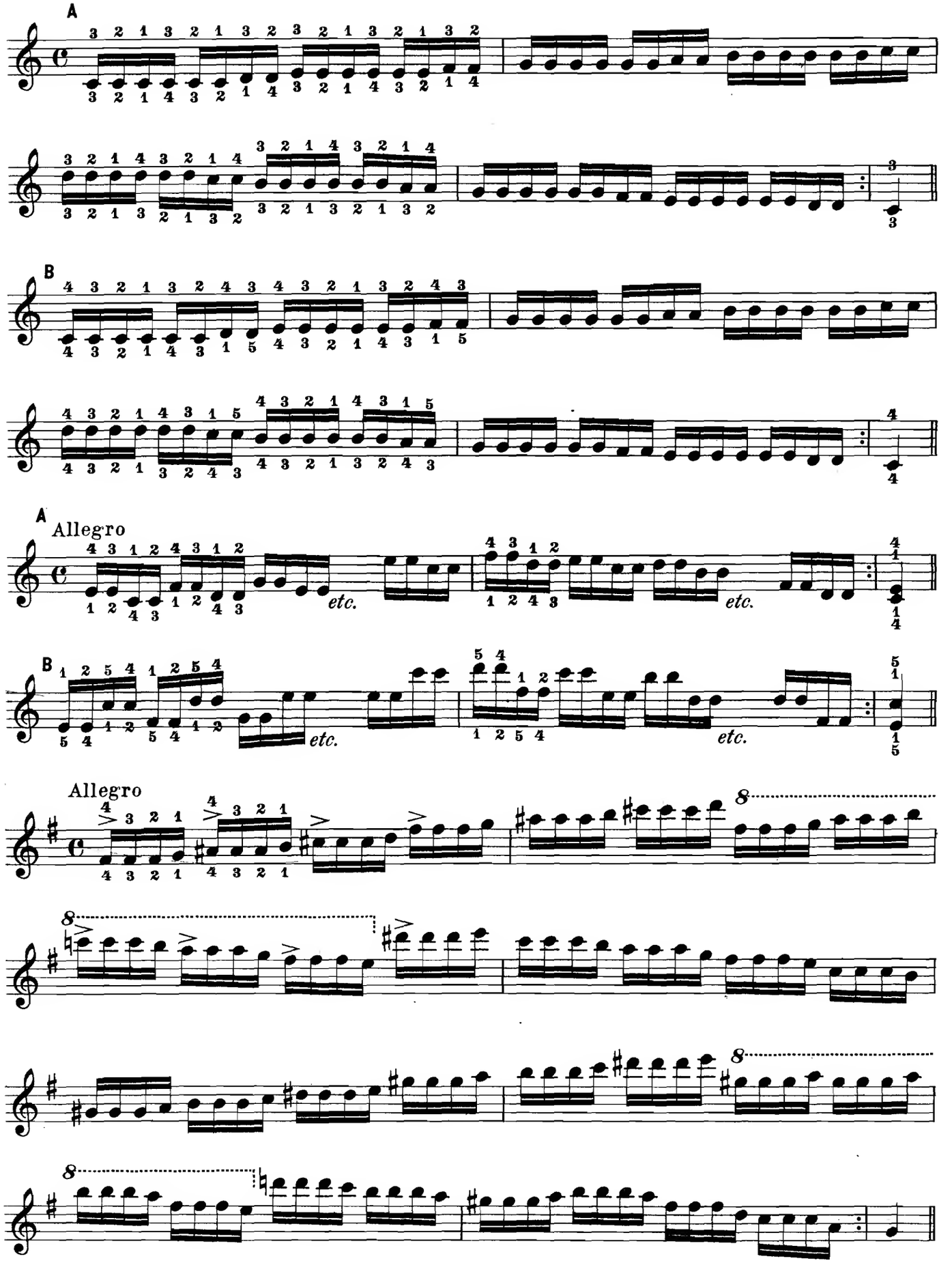
a) Practise in both of these hand-positions: (1) The outer side, (2) the inner side of the right hand towards the right, that of the left hand towards the left.

*As daily exercise in alternation with the trills.

a) Mit den beiden Handstellungen zu üben: 1) *Aussen*seite, 2) *Innen*seite der r. H. nach rechts, die der l. H. nach links.

*Als tägliche Übung mit den Trillern abzuwechseln.

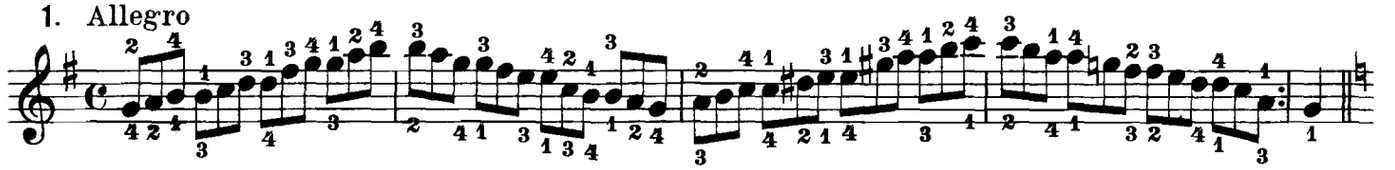

B
etc.
etc.
etc.
etc.
etc.

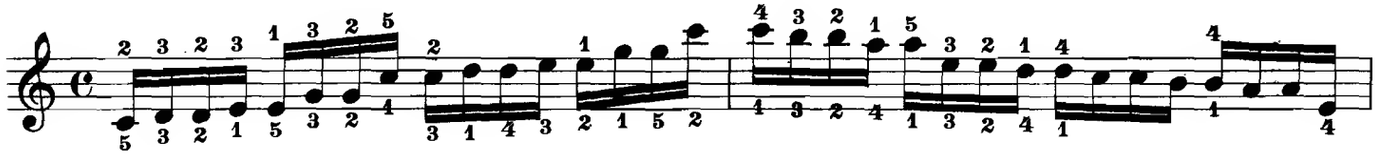

A
B
A
Allegro
etc.
etc.
B
etc.
etc.
Allegro
8
8
8
8

The following eight exercises should be executed not only clearly and lightly, but also with manifold nuances in the tone.

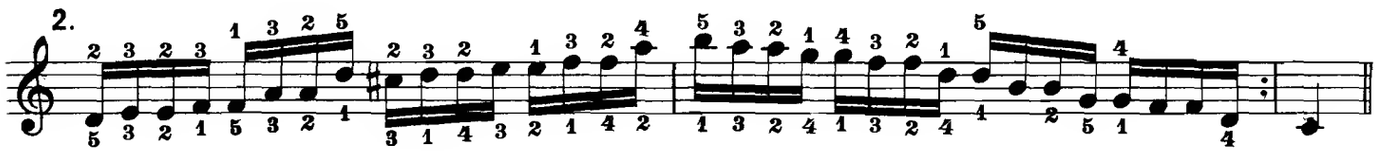
Die folgenden acht Übungen sind nicht nur mit Klarheit und Leichtigkeit, sondern auch mit mannigfachen Tonschattierungen auszuführen.

1. Allegro

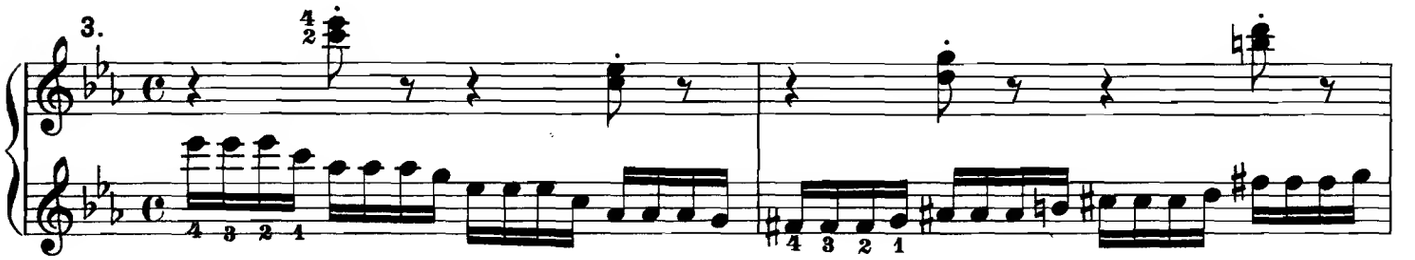


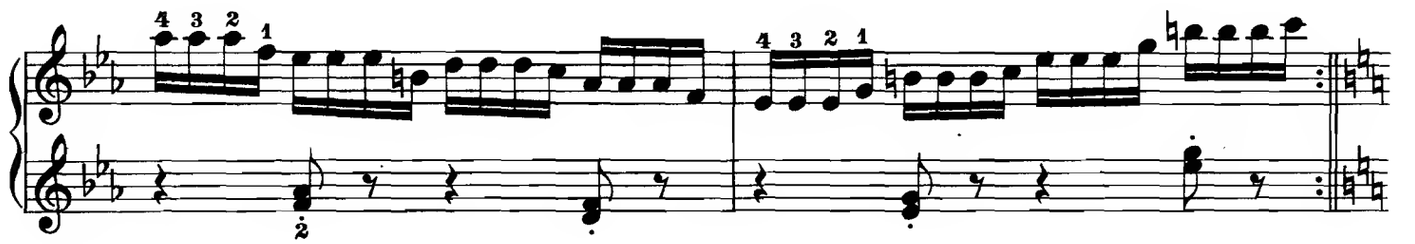


2.

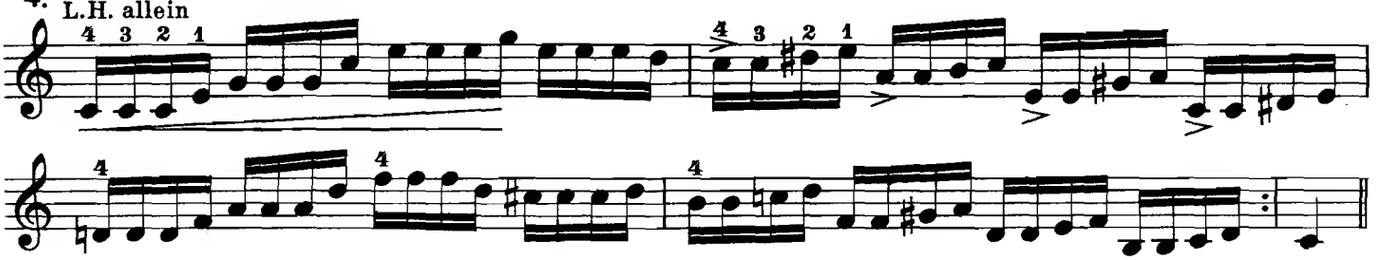


3.

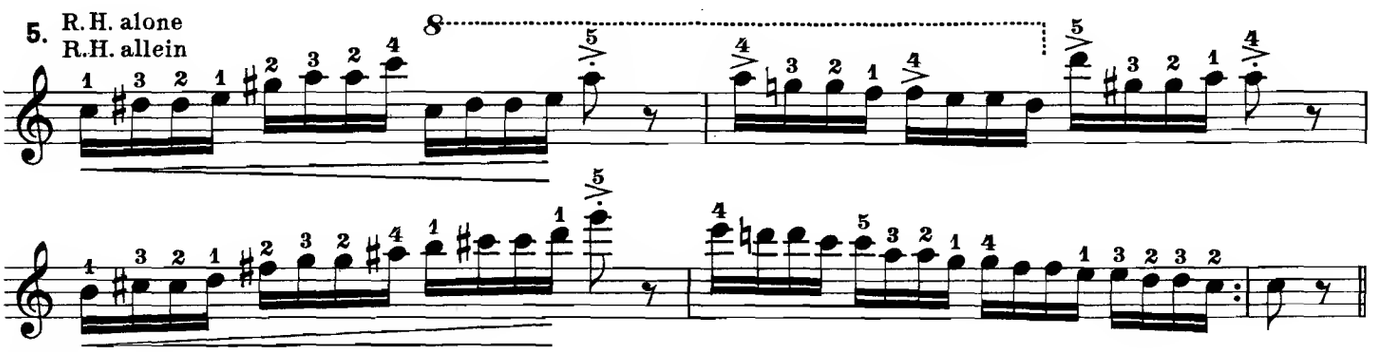




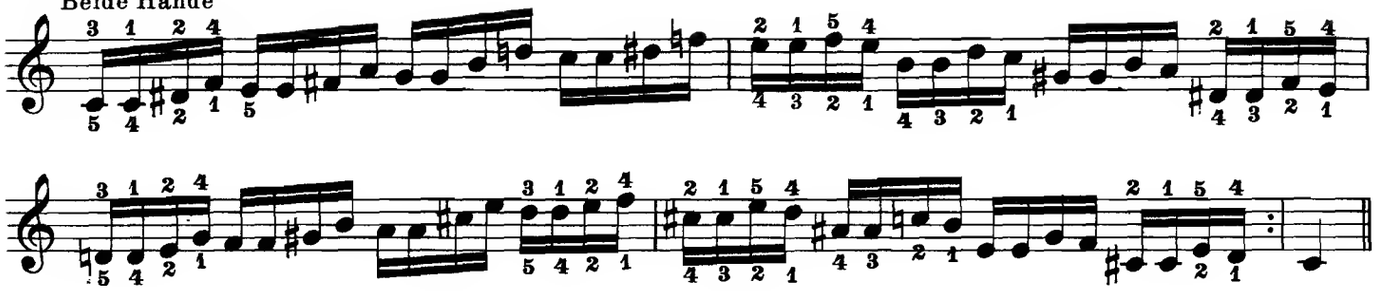
4. L.H. alone
L.H. allein



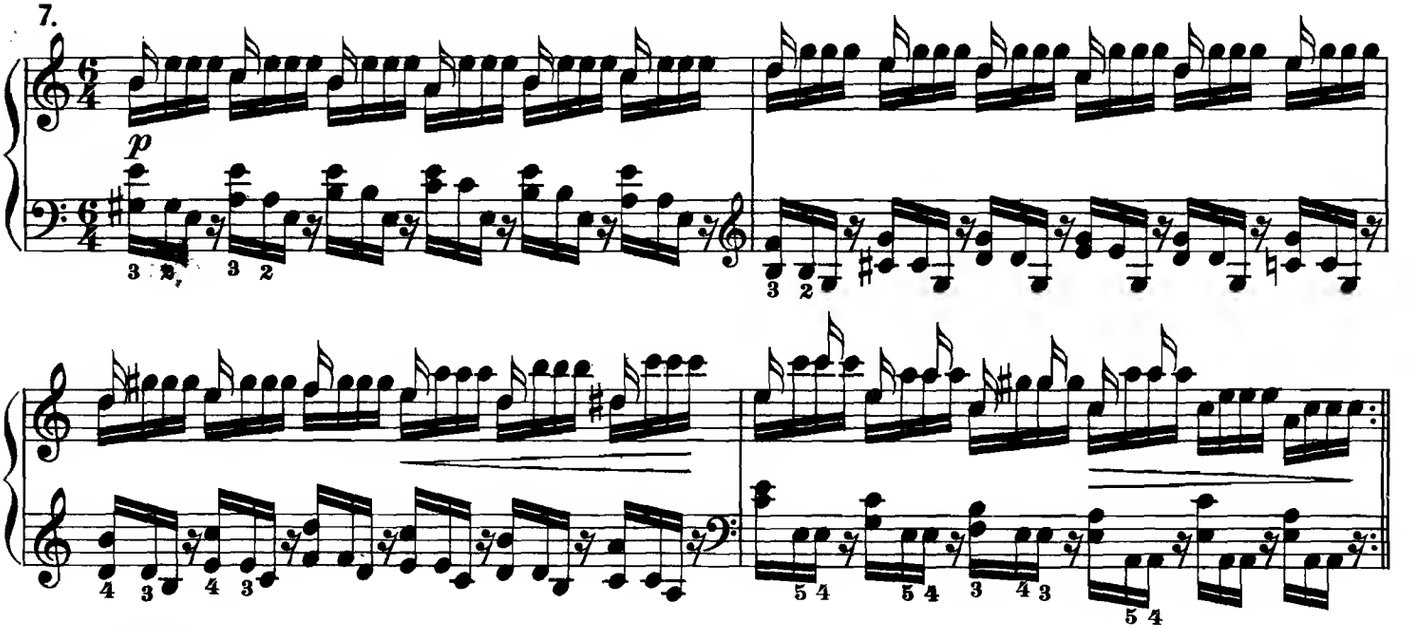
5. R.H. alone
R.H. allein



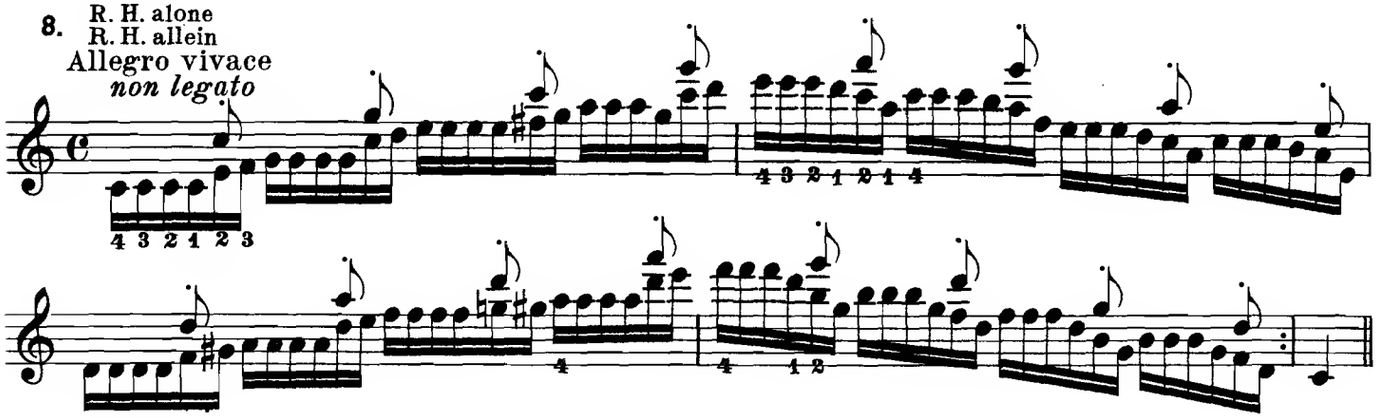
6. Both hands
Beide Hände



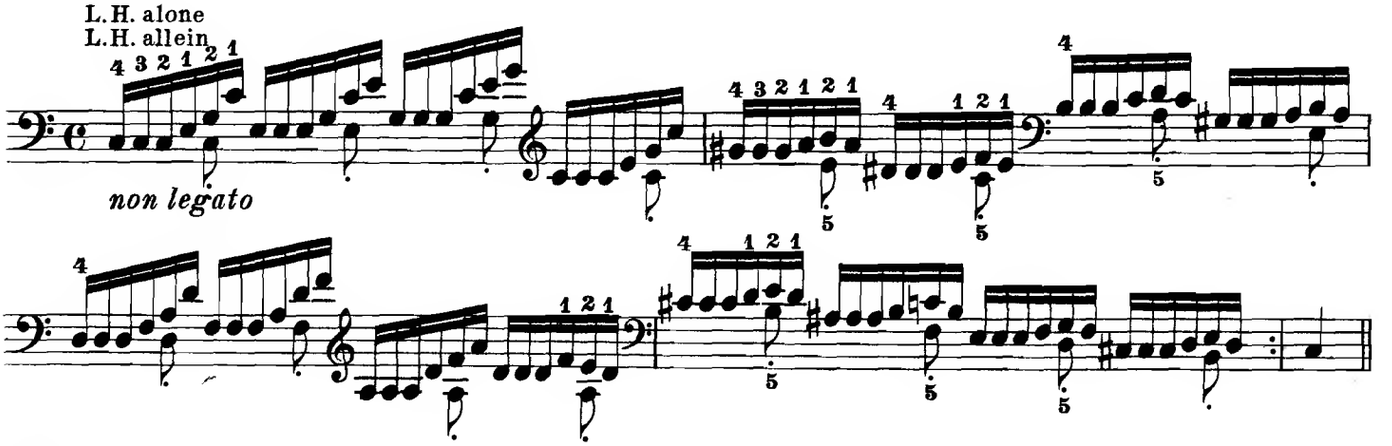
7.

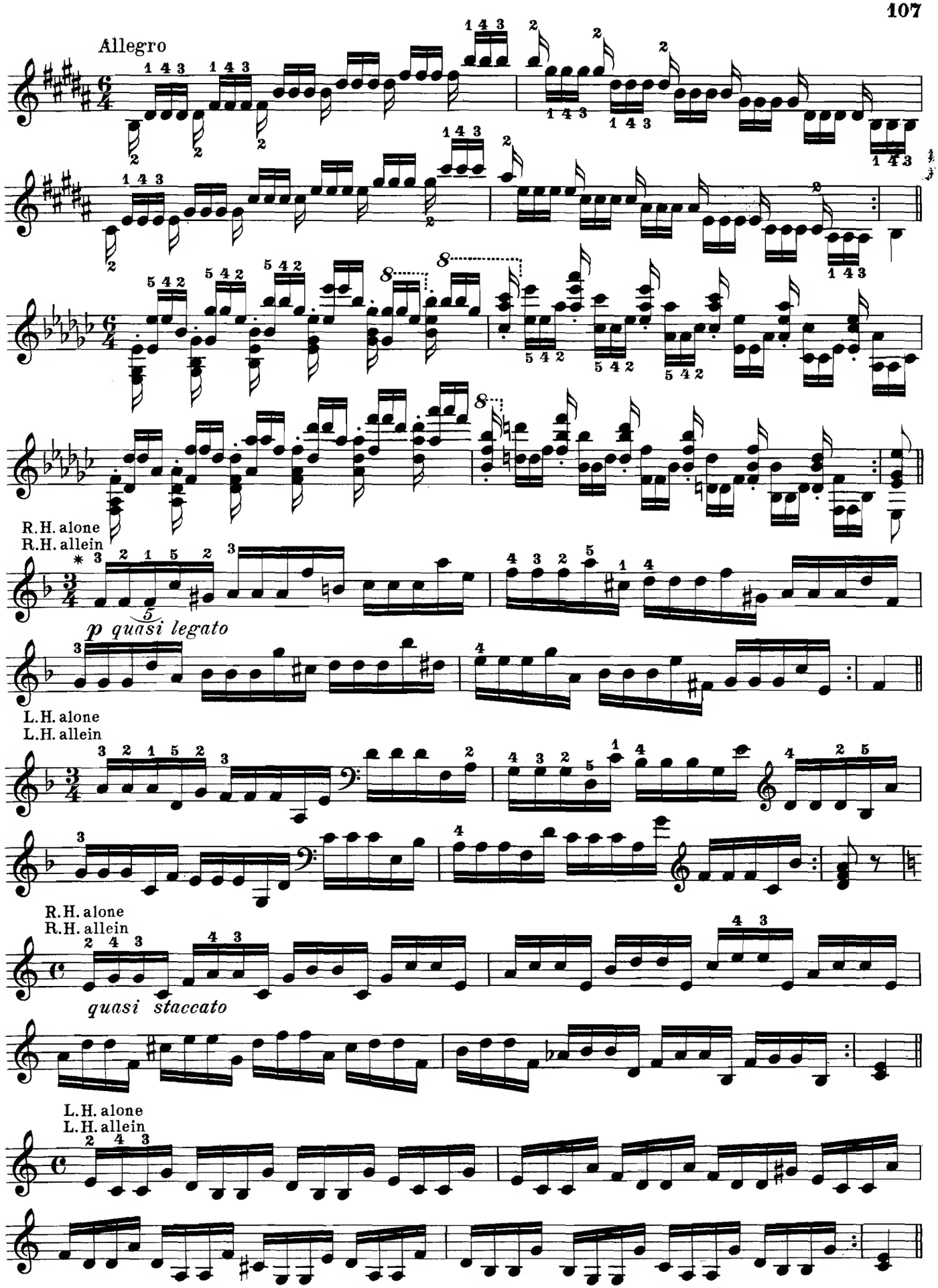


8. R. H. alone
R. H. allein
Allegro vivace
non legato



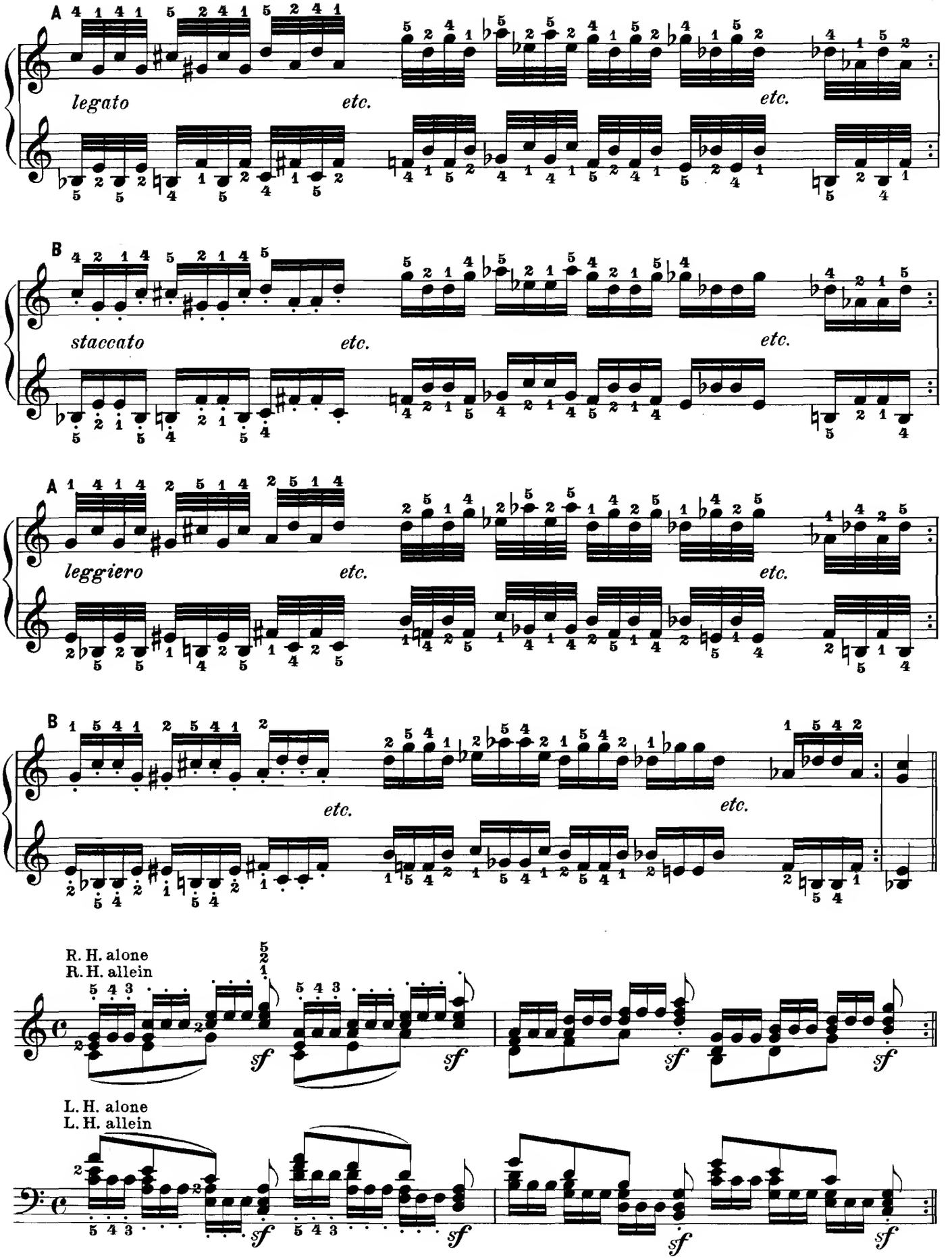
L. H. alone
L. H. allein
non legato

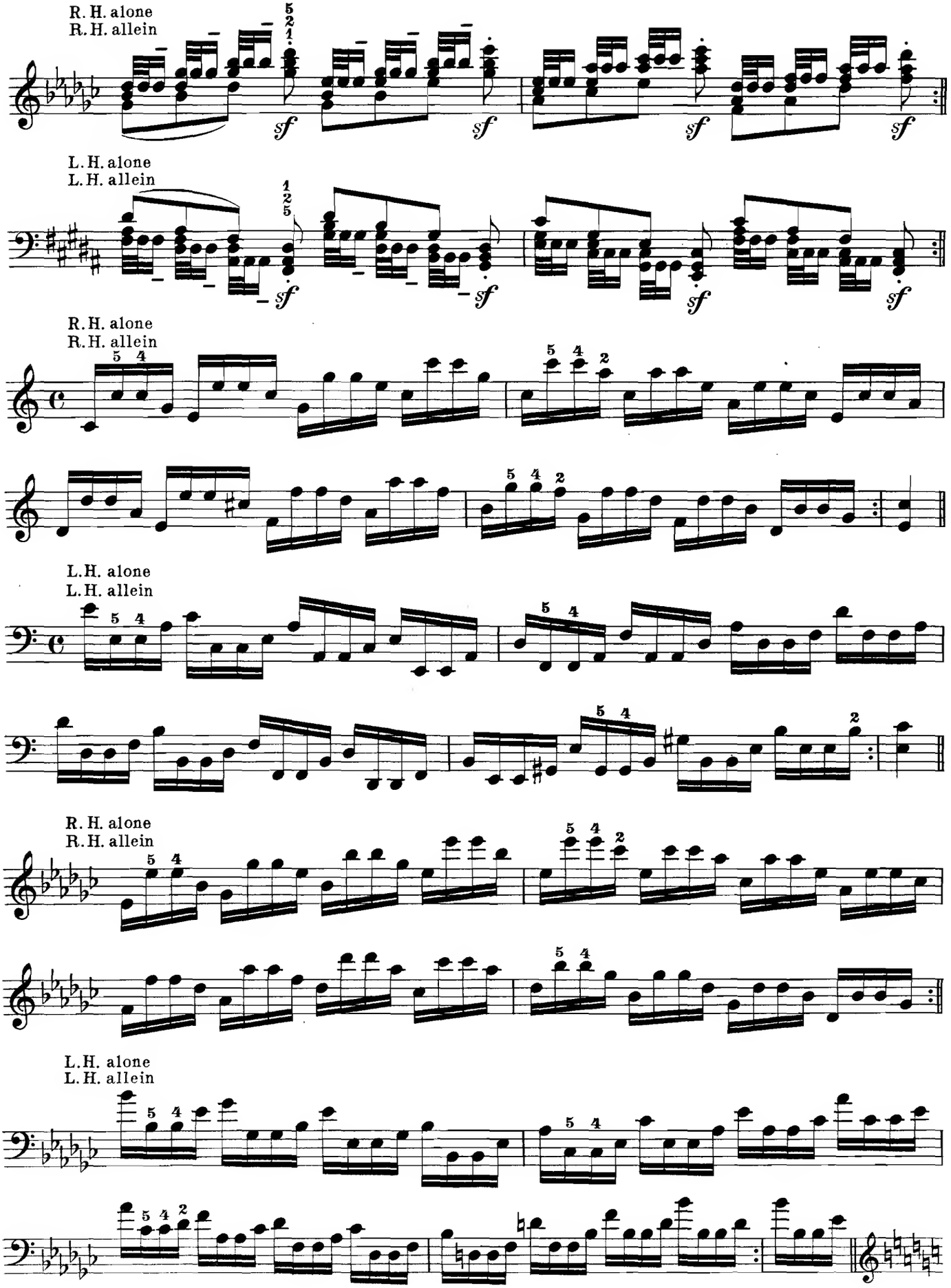




* Play the quintuplets flowingly, not angularly.

* Die Quintolen fliessend, nicht eckig.


A
legato
etc.
etc.
B
staccato
etc.
etc.
A
leggiero
etc.
etc.
B
etc.
etc.
R. H. alone
R. H. allein
sf
L. H. alone
L. H. allein


R. H. alone
R. H. allein
L. H. alone
L. H. allein
R. H. alone
R. H. allein
L. H. alone
L. H. allein
R. H. alone
R. H. allein
L. H. alone
L. H. allein

R. H. alone
R.H. allein

Allegro moderato

staccato

ten. *ten.*

L.H. alone
L.H. allein

ten. *ten.*

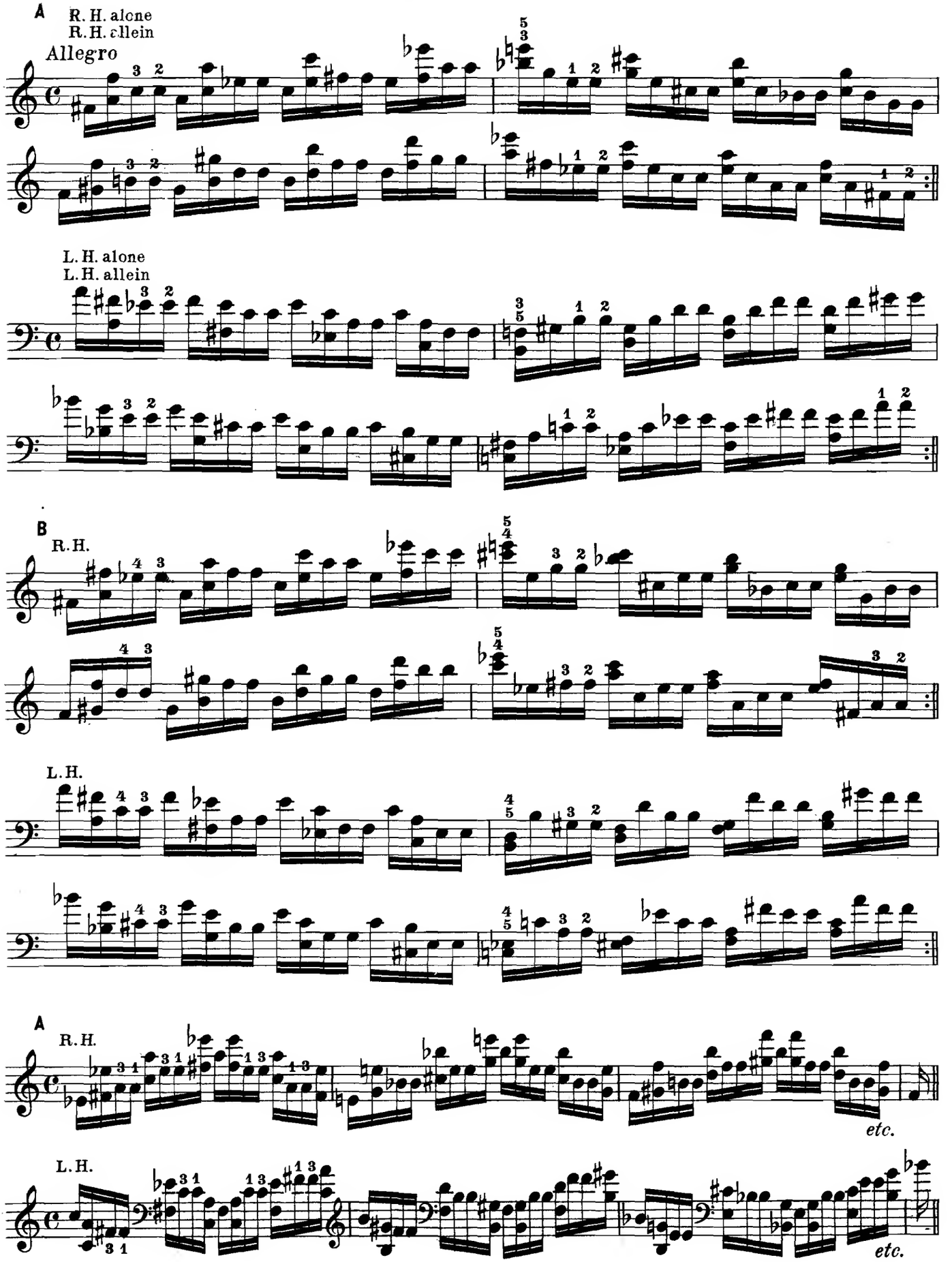
staccato

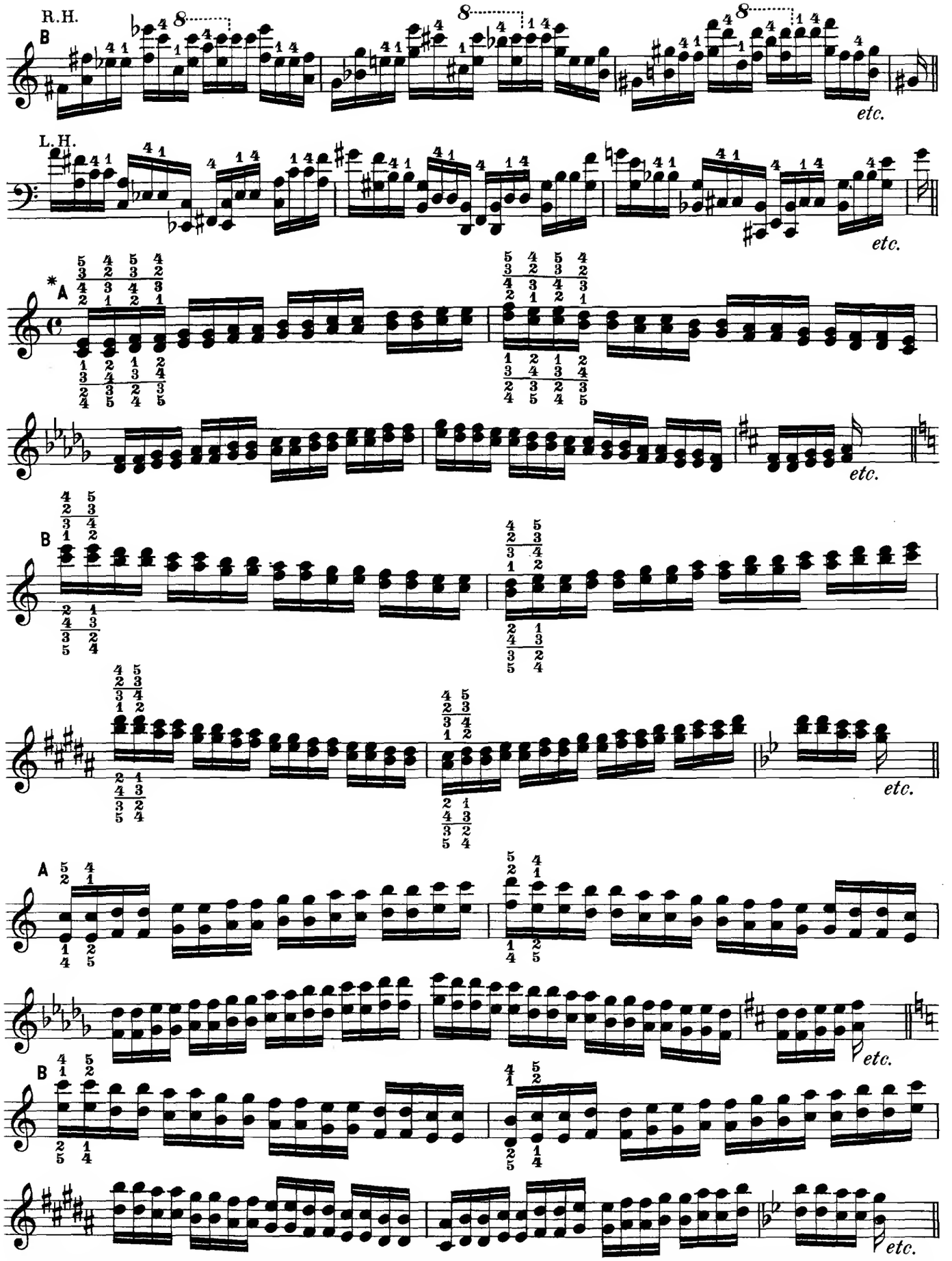
legato

staccato

legato

staccato


A
R. H. alone
R. H. allein
Allegro
L. H. alone
L. H. allein
B
R. H.
L. H.
A
R. H.
etc.
L. H.
etc.



*The repetitions in thirds and sixths should alternate, as a daily exercise, with the trills of the same double-notes.

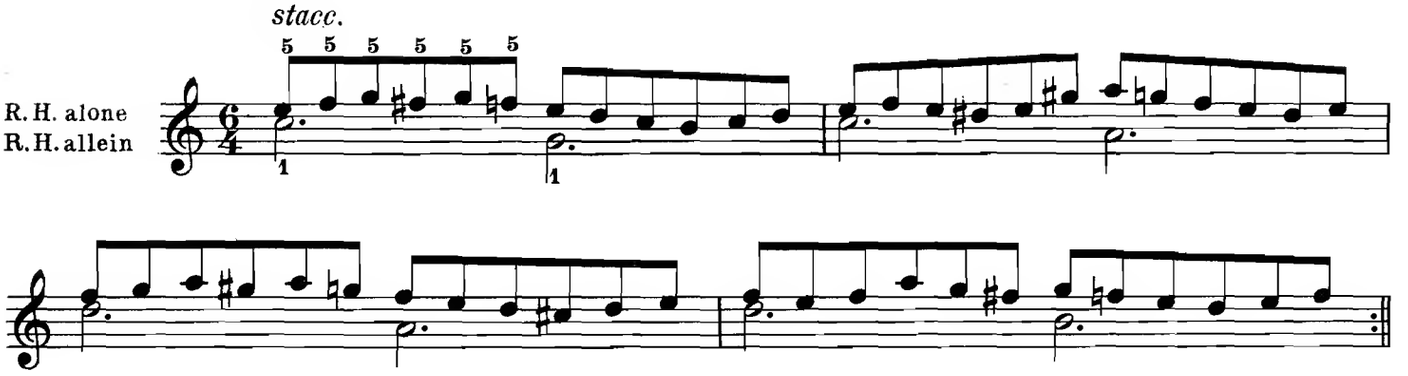
*Die Repetitionen in Terzen und Sexten sind als tägliche Übung mit den Trillern dieser Doppelnoten abzuwechseln.

Exercises for the 5th Finger | Übungen für den fünften Finger

Allegro

stacc.

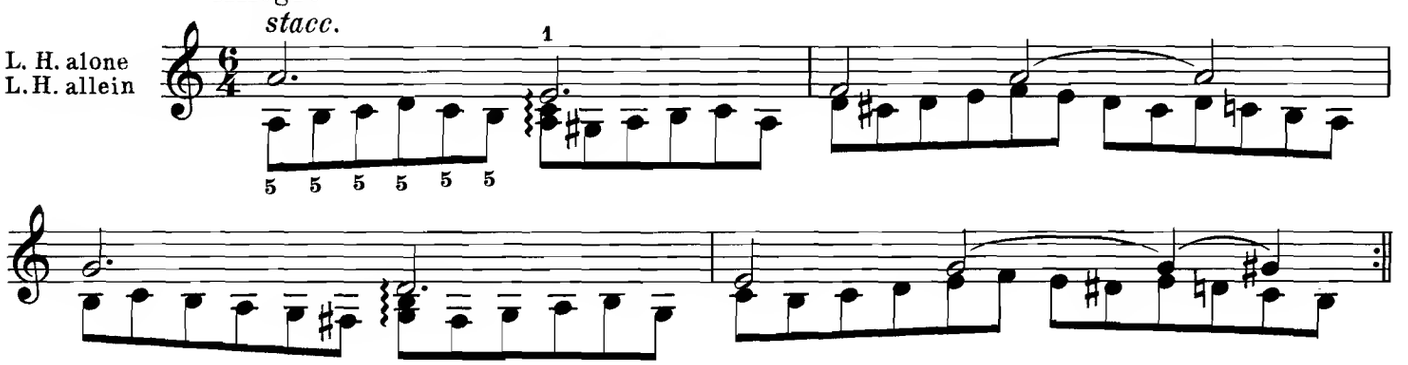
R. H. alone
R. H. allein



Allegro

stacc.

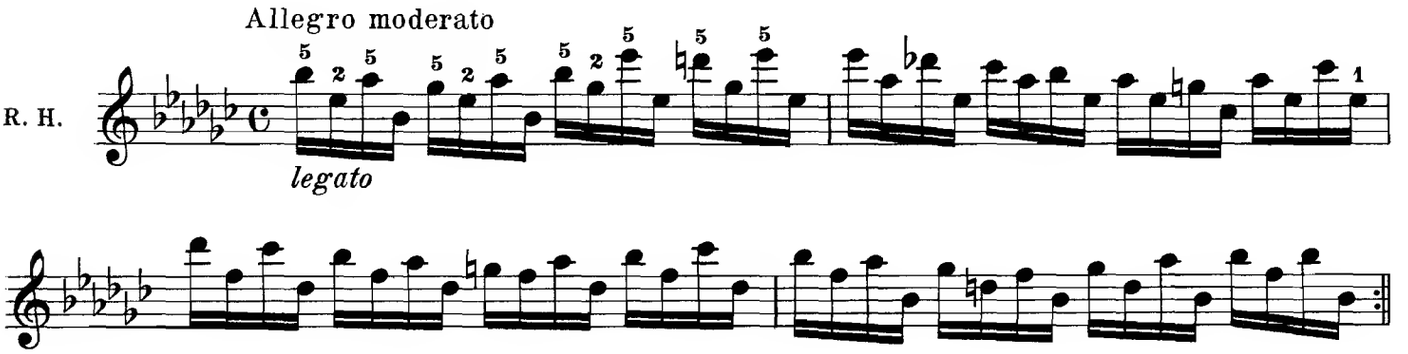
L. H. alone
L. H. allein



Allegro moderato

R. H.

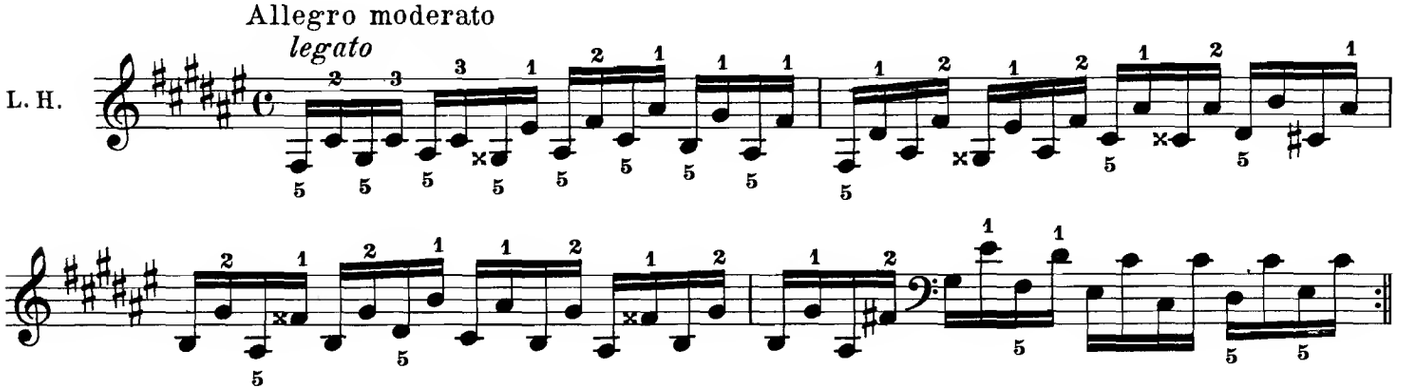
legato



Allegro moderato

legato

L. H.

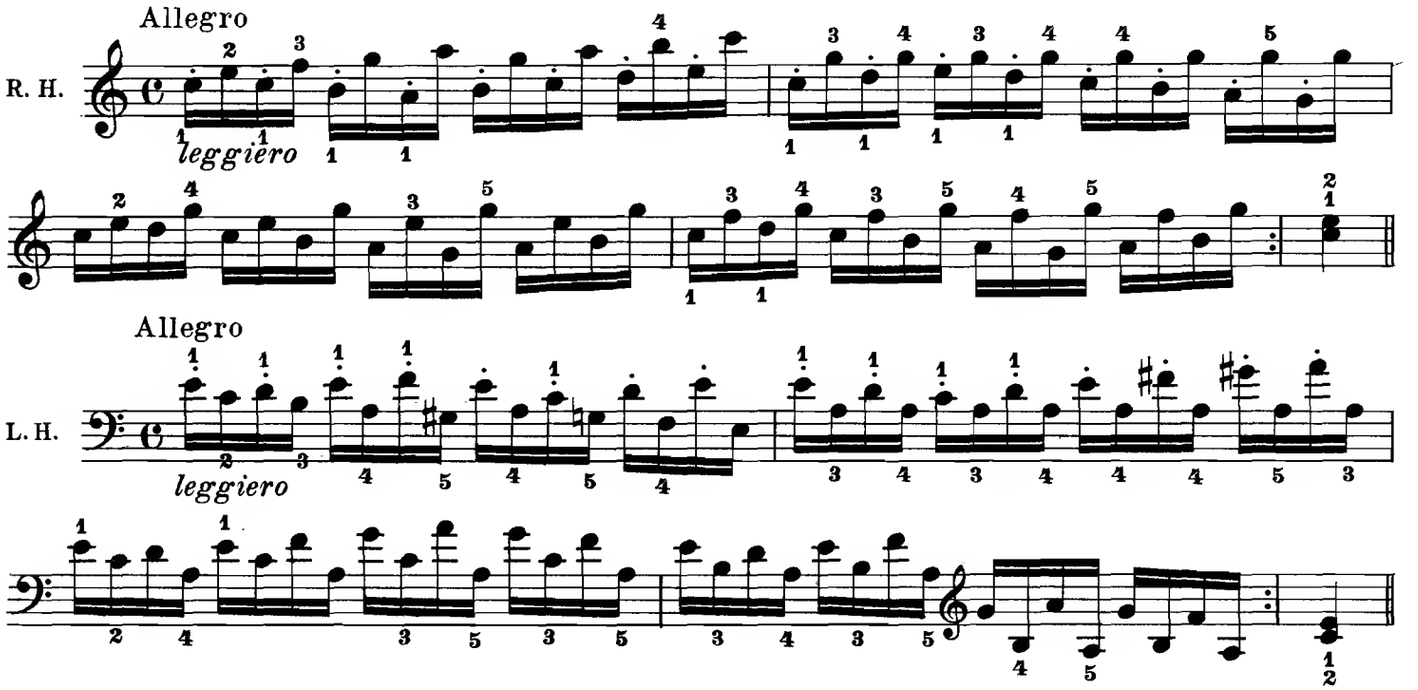


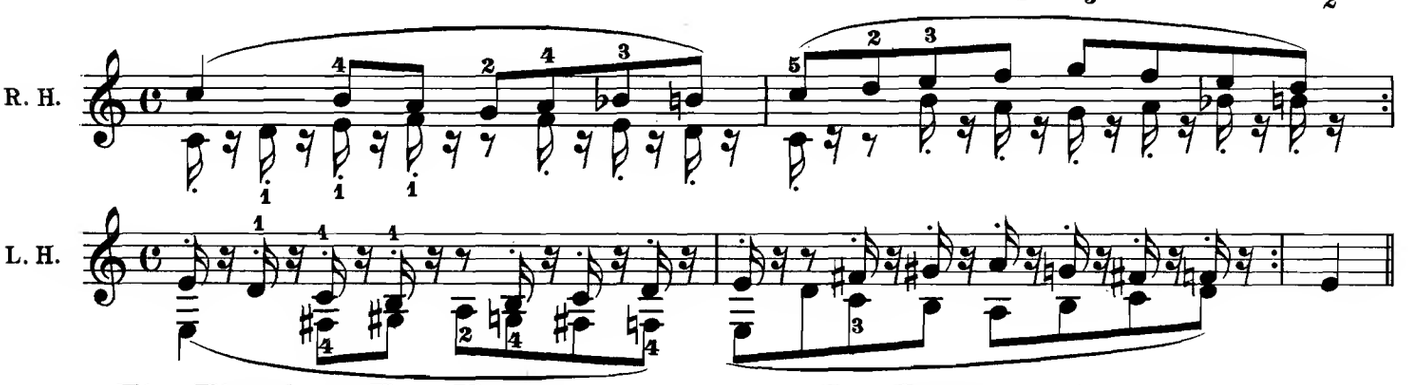
Exercises for the Thumb

The thumb must neither hold its notes down too long, nor separate them from the others.

Übungen für den Daumen

Der Daumen darf seine Noten nicht zu lange halten noch von den anderen trennen.



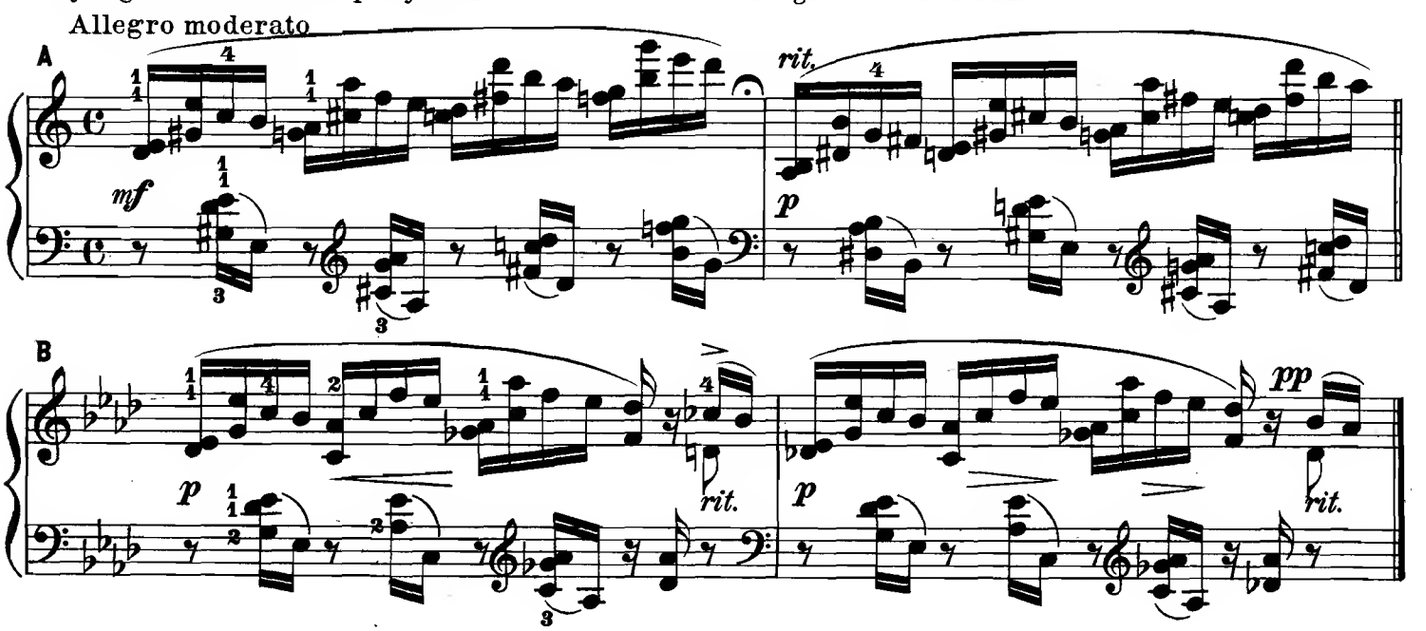


The Thumb on Two Keys

Both notes taken by the thumb must be struck precisely together and sound equally loud.

Der Daumen auf zwei Tasten

Die beiden Noten des Daumens streng zusammen und gleich klar hörbar.

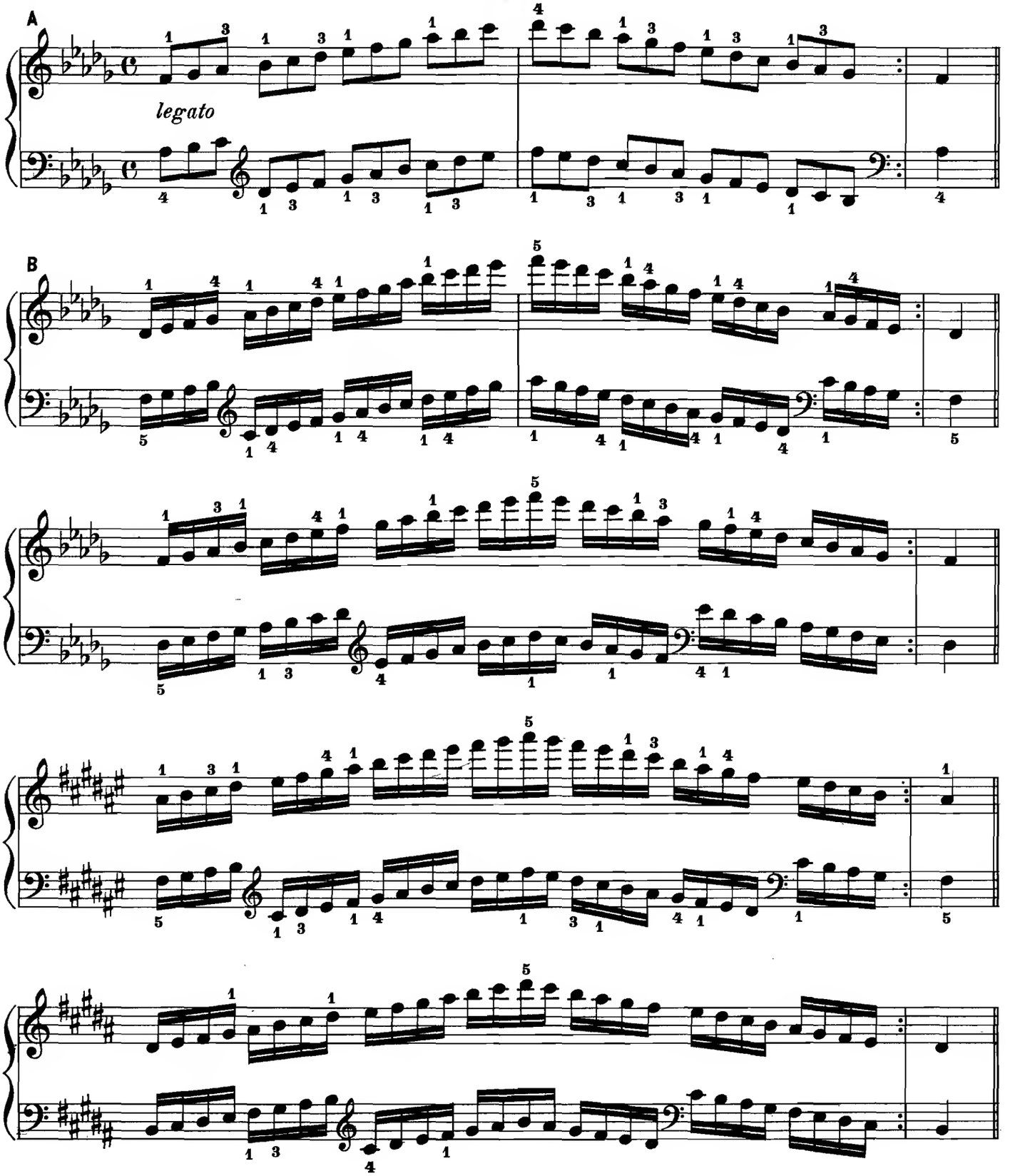


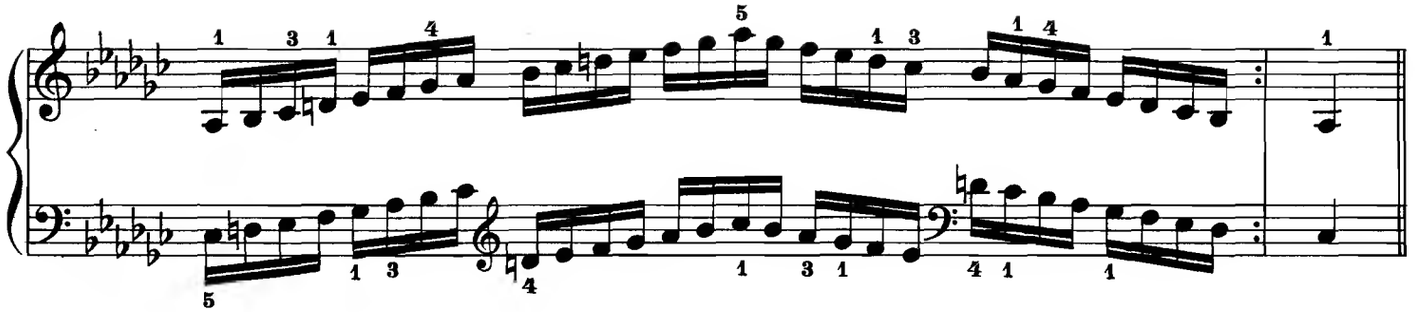
Scales and Arpeggios with the thumb on black keys

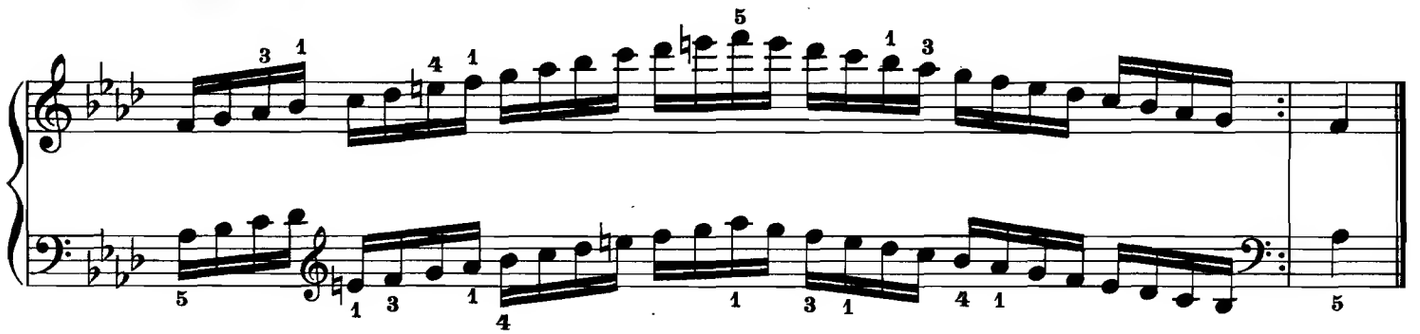
Where two black keys follow in succession, proceed as in the case of white keys; the thumb can be turned under to a black key after either the third or fourth finger, and either of these fingers may be turned over the thumb to a black key.

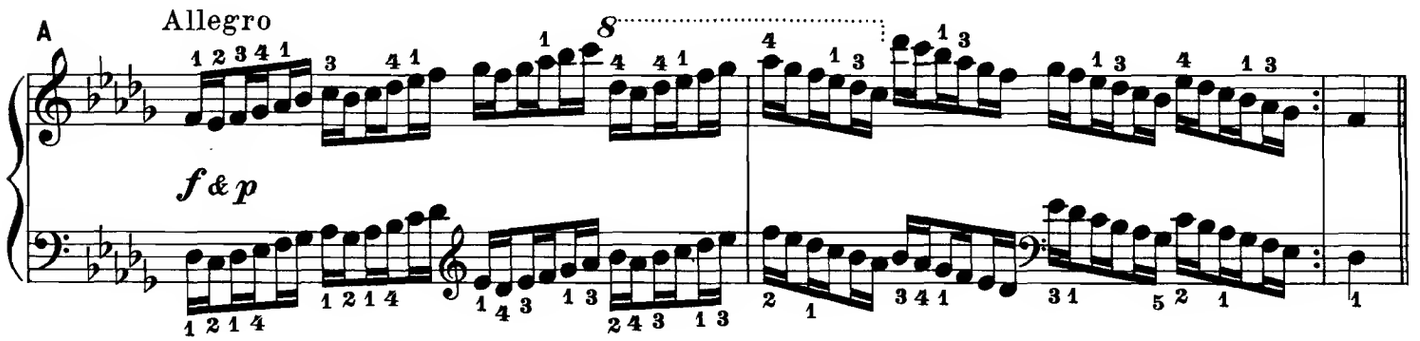
Tonleitern und Arpeggien mit dem Daumen auf Obertasten

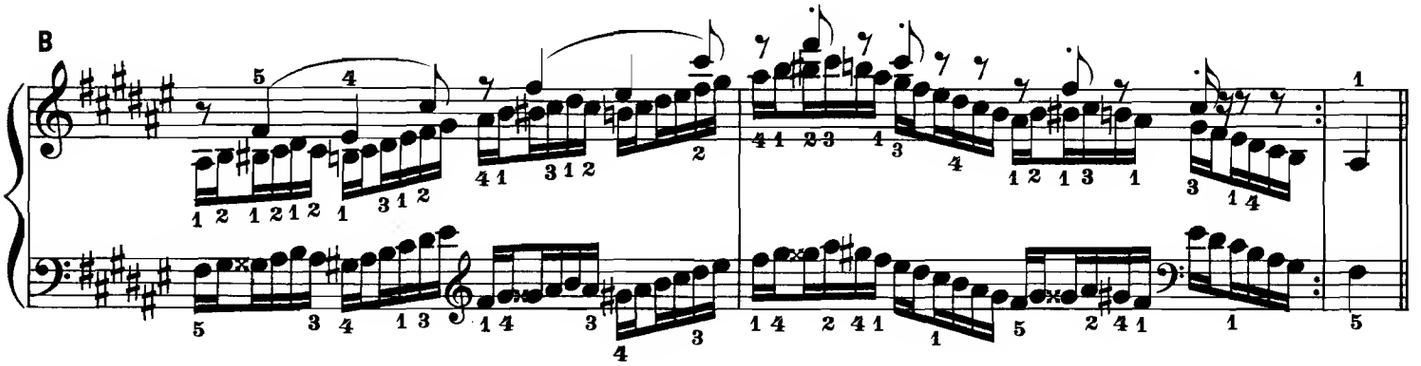
Bei zwei aufeinanderfolgenden Obertasten ist das Verfahren wie bei Untertasten und der Daumen kann nach dem 3ten und 4ten Finger auf eine Obertaste *unter*gesetzt, sowie der 3te und 4te Finger nach dem Daumen *über*gesetzt werden.

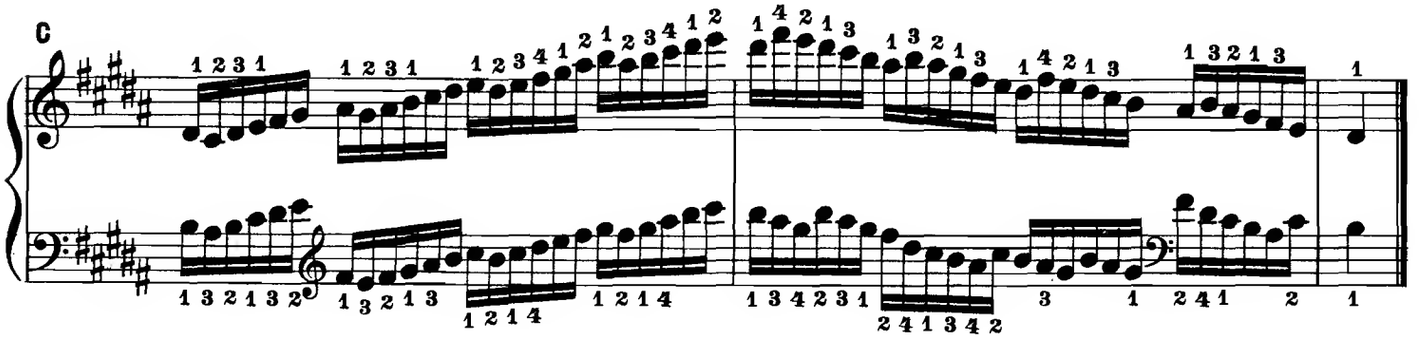


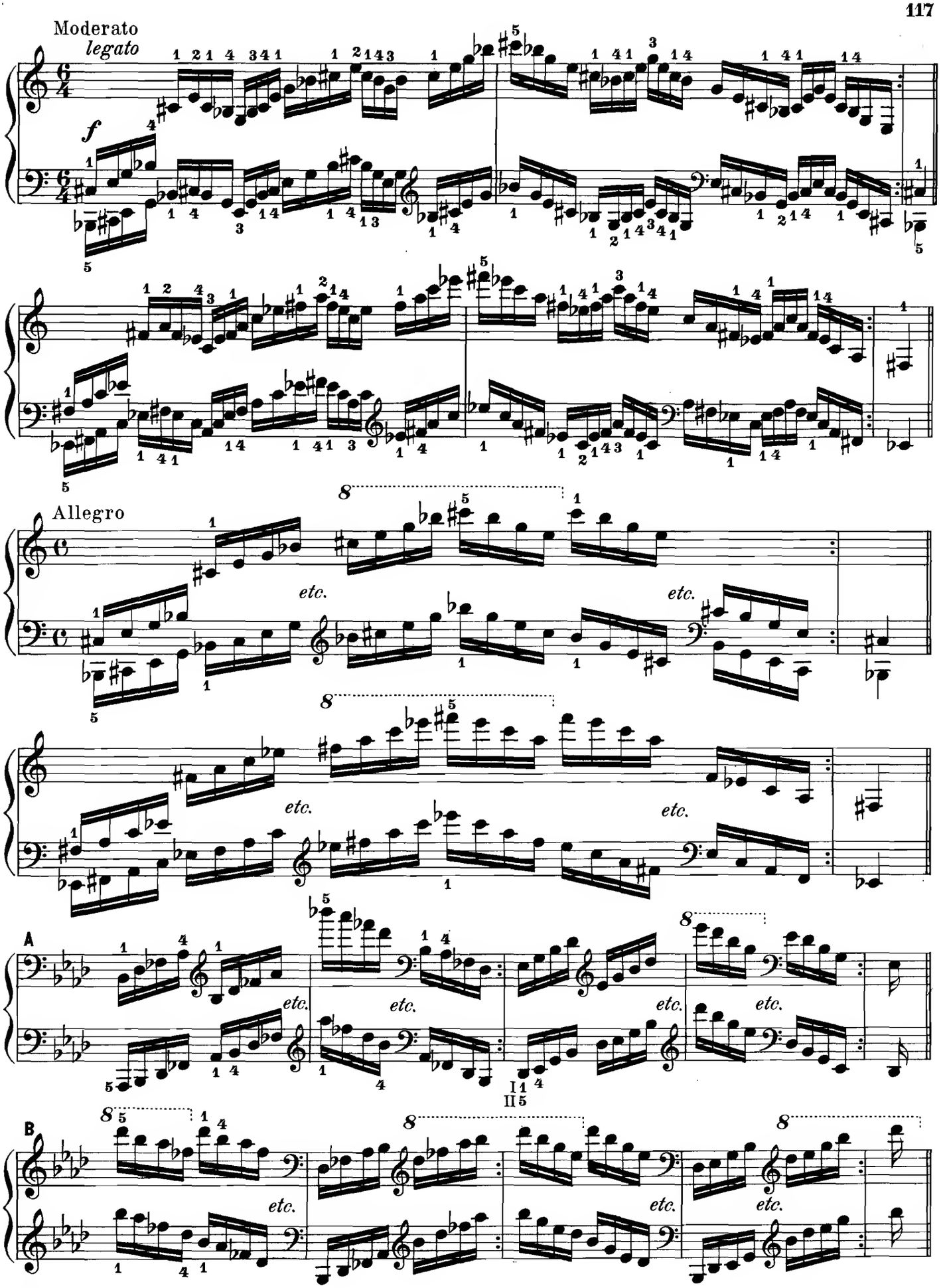


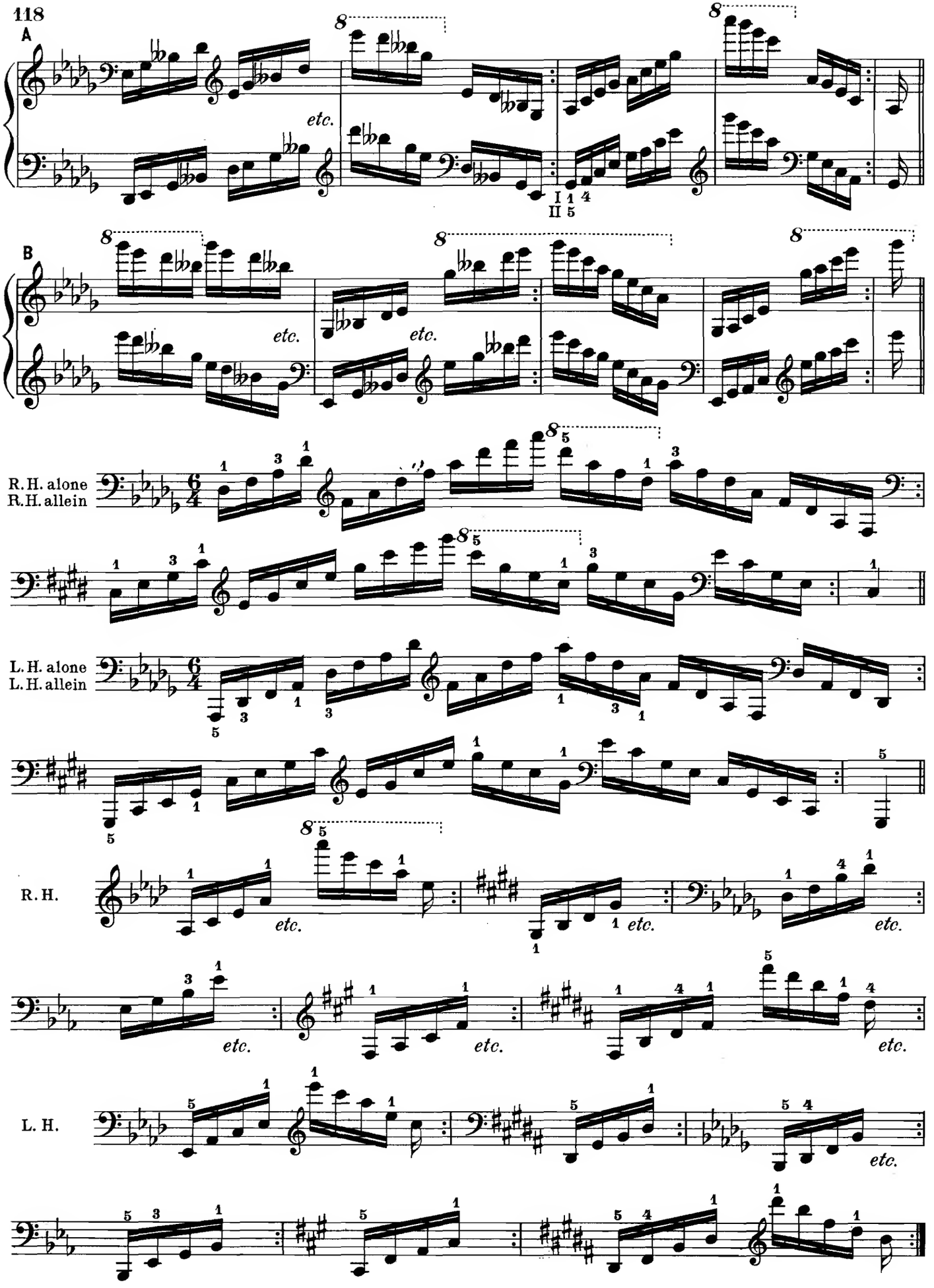



A
Allegro
8
f & p


B


C


Moderato
legato
f
Allegro
etc.
A
B

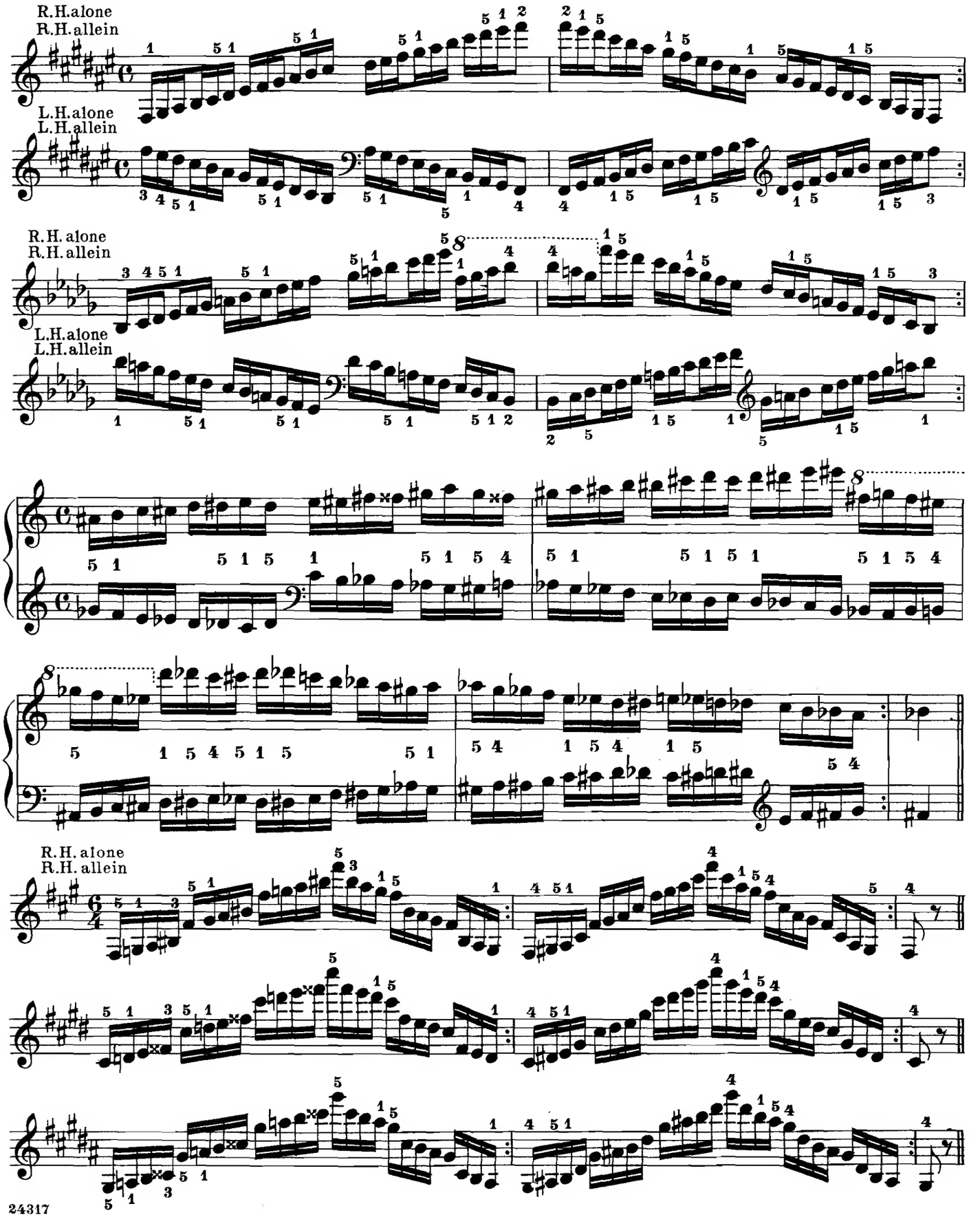

A
etc.
B
etc.
etc.
R.H. alone
R.H. allein
L.H. alone
L.H. allein
R.H.
etc.
L.H.
etc.

Exercises with the 5th Finger on black keys

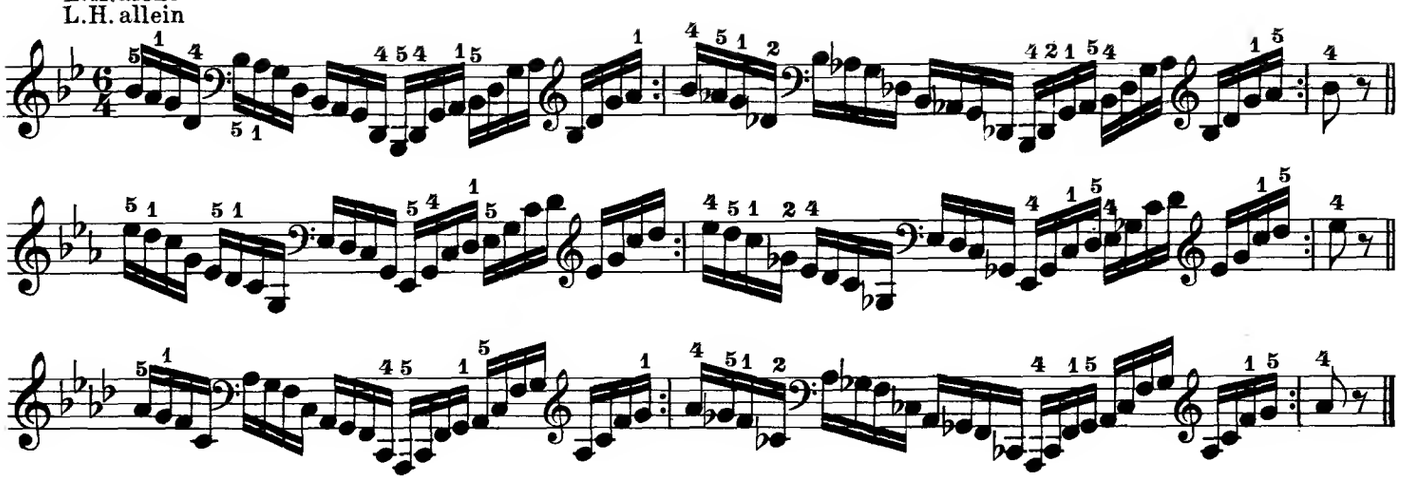
In these exercises, turn the thumb under only when the 5th finger falls on a black key, and pass the 5th finger over only to a black key.

Übungen mit dem fünften Finger auf Obertasten

Der Daumen soll hier nur *unter*gesetzt werden, wenn der 5te Finger auf eine Obertaste fiel, und der 5te Finger nur auf eine Obertaste *über*setzen.



L.H. alone
L.H. allein



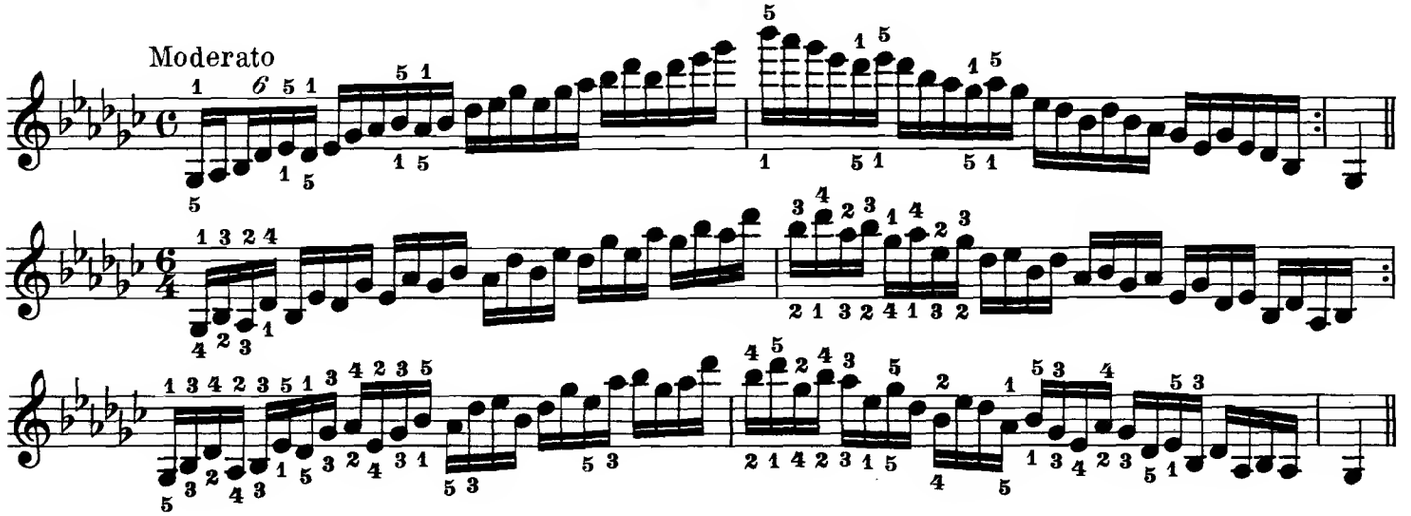
Exercises on the Black Keys

The hand and fingers are to be held in the same position as on white keys. Keep the fingers far enough back on the keys, in order to strike with certainty and precision, and thus obtain a round, full tone; they should on no account strike on or be raised from the edge of the key.

Obertasten-Übungen

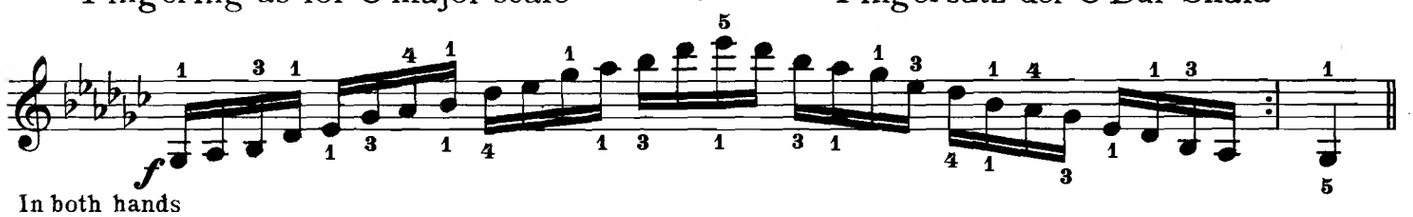
Die Position der Hand und der Finger ähnlich derselben auf den weissen Tasten. Die *Finger* sind auf den Tasten hoch genug nach oben zu halten, damit ein bestimmter, sicherer Anschlag und durch diesen ein gesunder voller Ton ermöglicht wird, und dieselben dürfen nicht von der Kante der Tasten aufgehoben werden oder auf diese zurückfallen.

Moderato



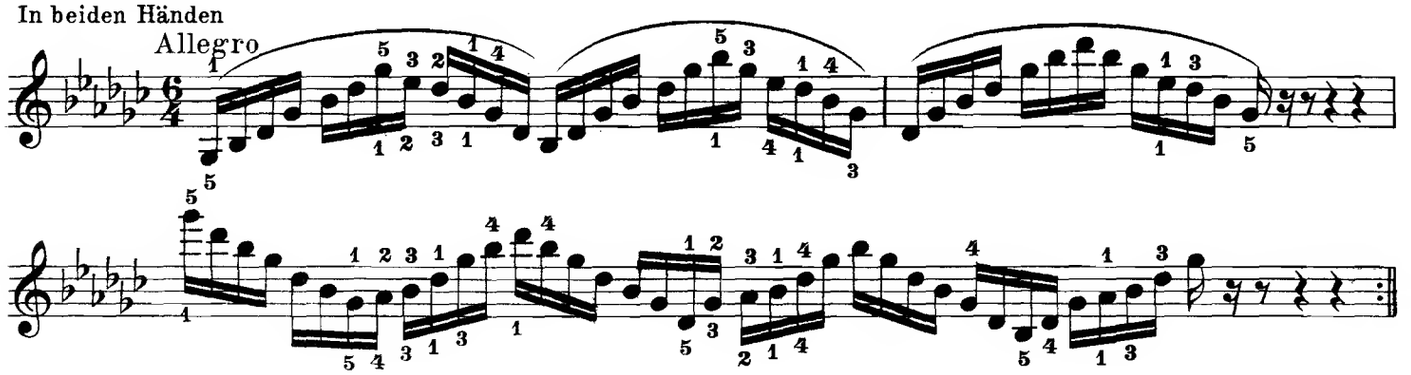
Fingering as for C-major scale

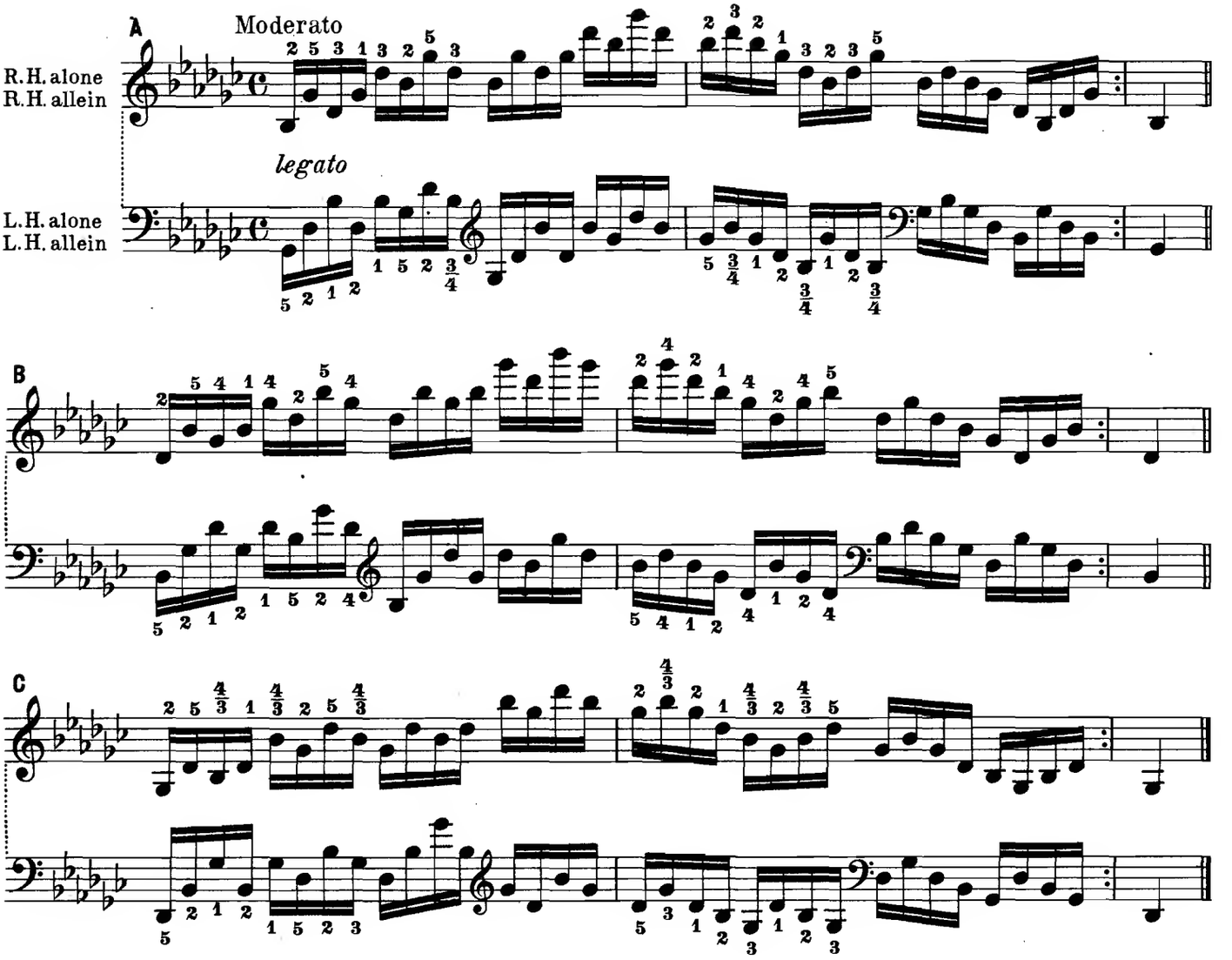
Fingersatz der C-Dur-Skala



In both hands
In beiden Händen

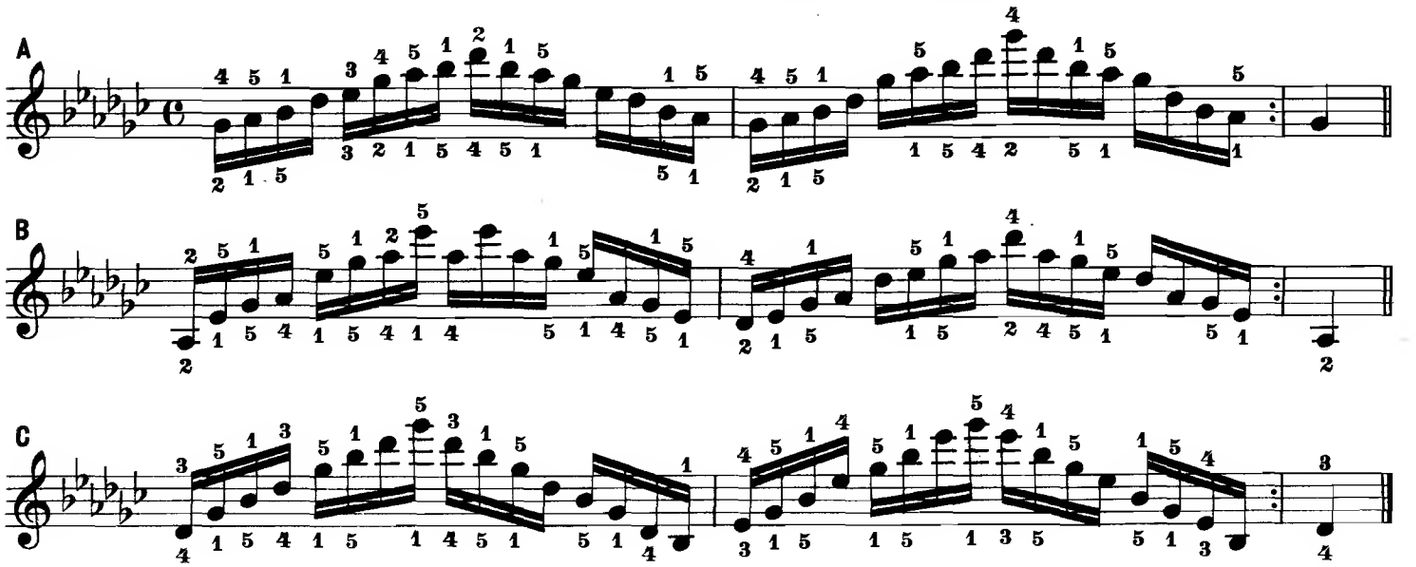
Allegro

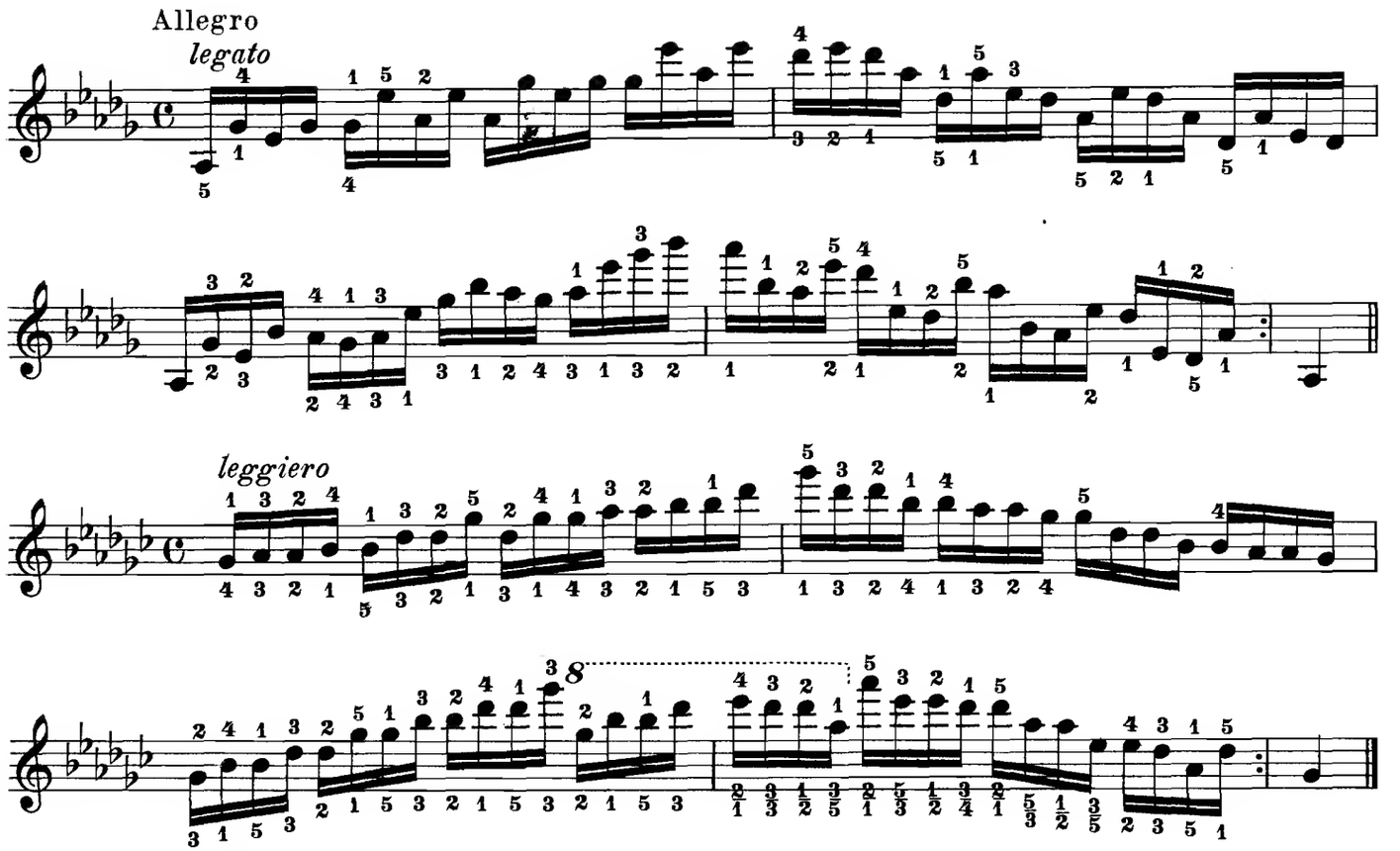




The thumb under the 5th finger, and the 5th finger over the thumb.

Daumen unter dem fünften Finger und fünfter Finger über den Daumen.



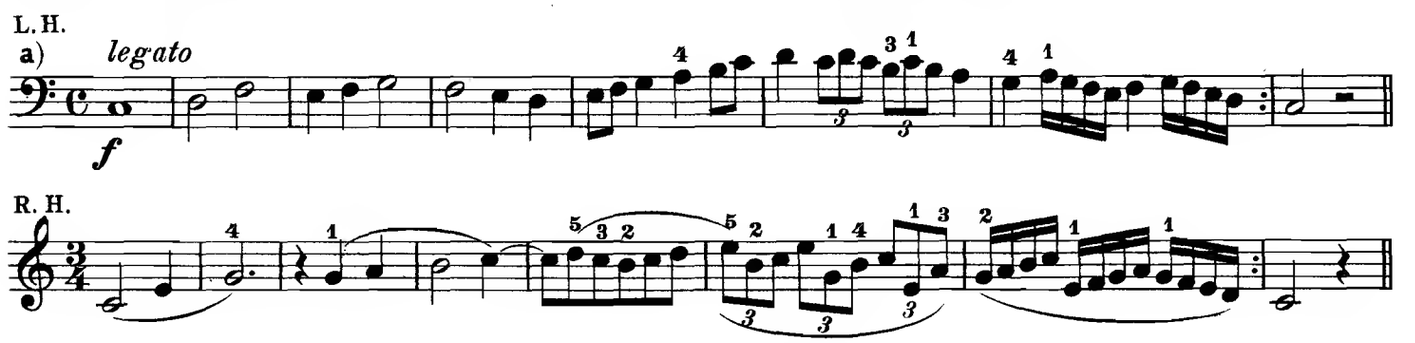


Playing Strictly in Time

Every note must be struck exactly on time, neither too soon nor too late; they all must also be held for their full time-value.

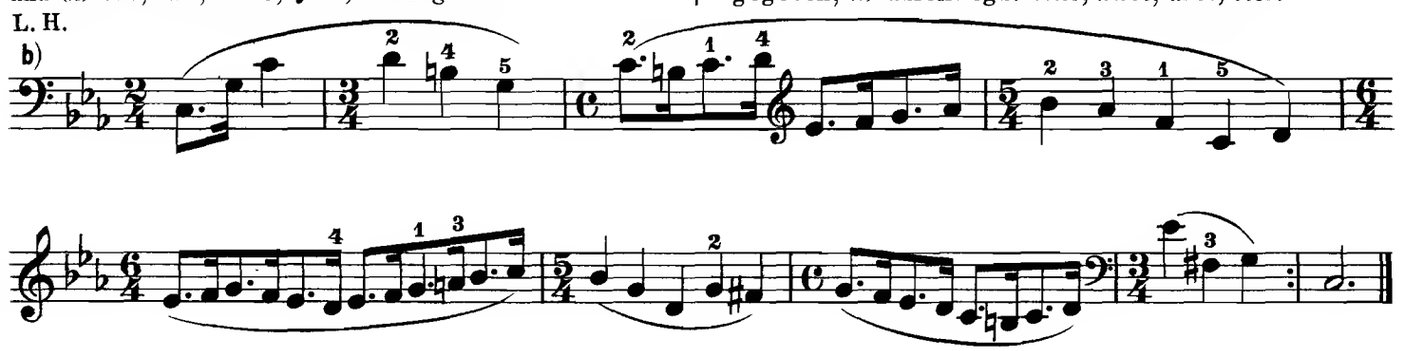
Das strenge Imtaktspielen

Alle Noten sind zur richtigen Zeit, nie zu früh oder zu spät, anzuschlagen und müssen ihrem genauen Werte nach gehalten werden.



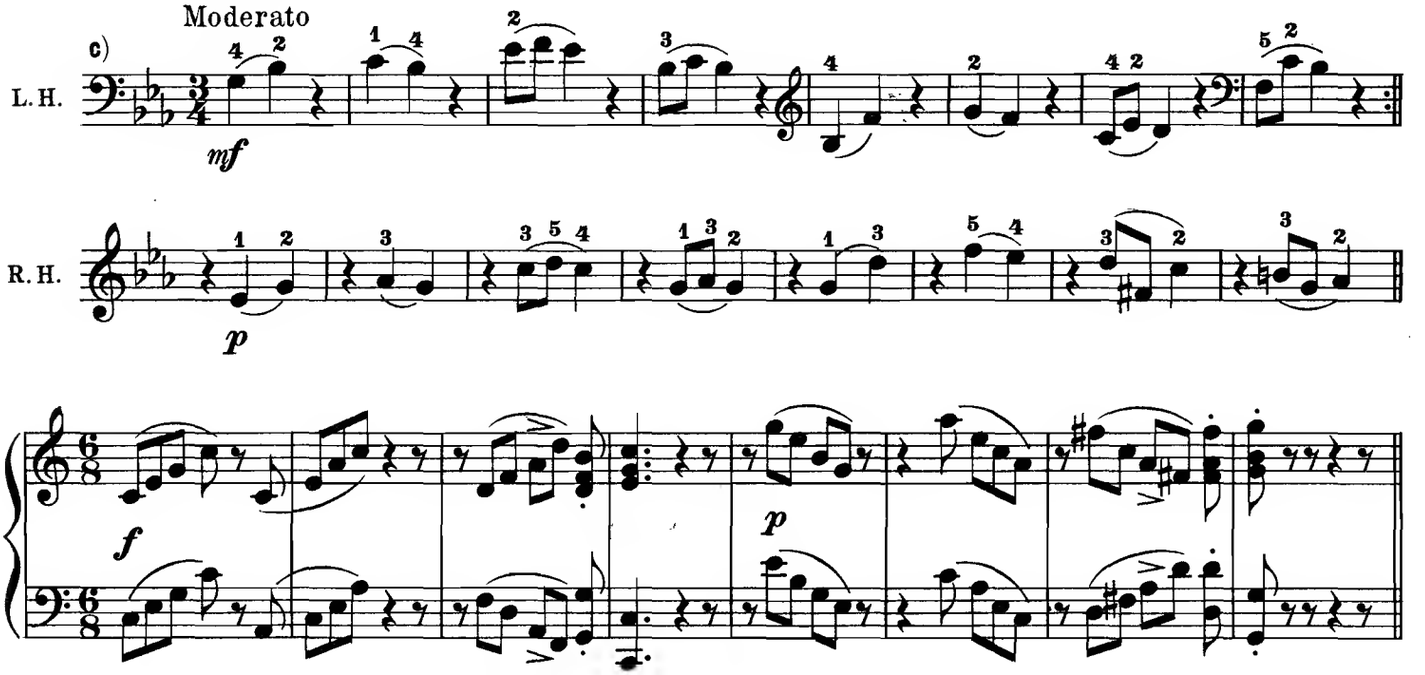
Count (1) according to the several time-signatures, and (2) *one, two, three, four,* throughout.

Man zähle 1) wie in den verschiedenen Taktarten angegeben, 2) durchwegs: *eins, zwei, drei, vier.*



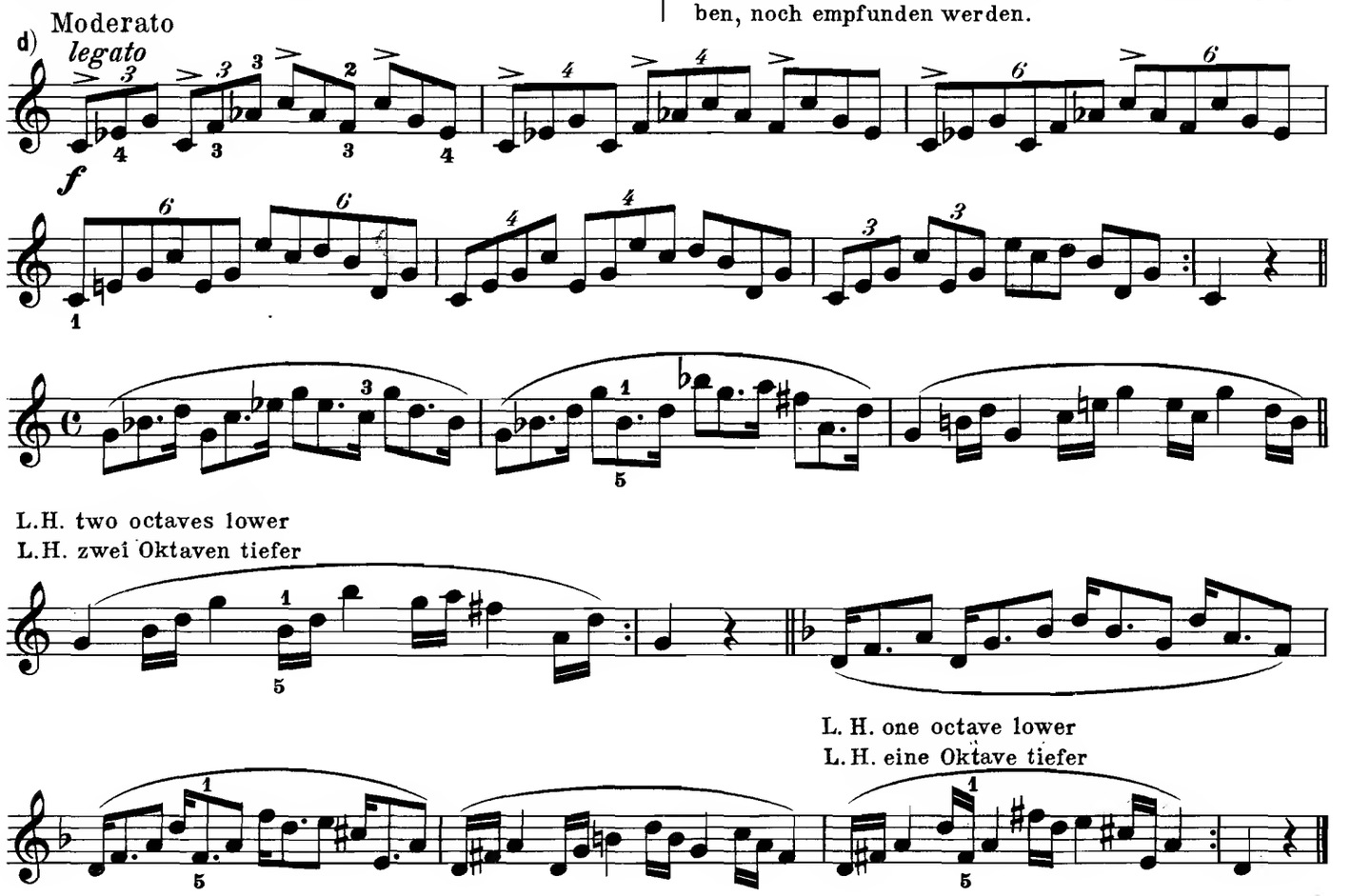
It is equally incorrect either to prolong the notes or the rests in the least, or to abbreviate them.

Die Noten sowohl als die Pausen auch nur im geringsten zu verlängern oder zu verkürzen ist gleich fehlerhaft.



Here the notes are equal in time-value. Practise them at first with the accents as marked; later, the accents must be felt without bringing them out.

Die Noten sind hier von derselben Dauer; anfangs mit den angemerkten Akzenten zu üben, sollen die Akzente auch nachher, ohne dass ihnen Ausdruck gegeben, noch empfunden werden.

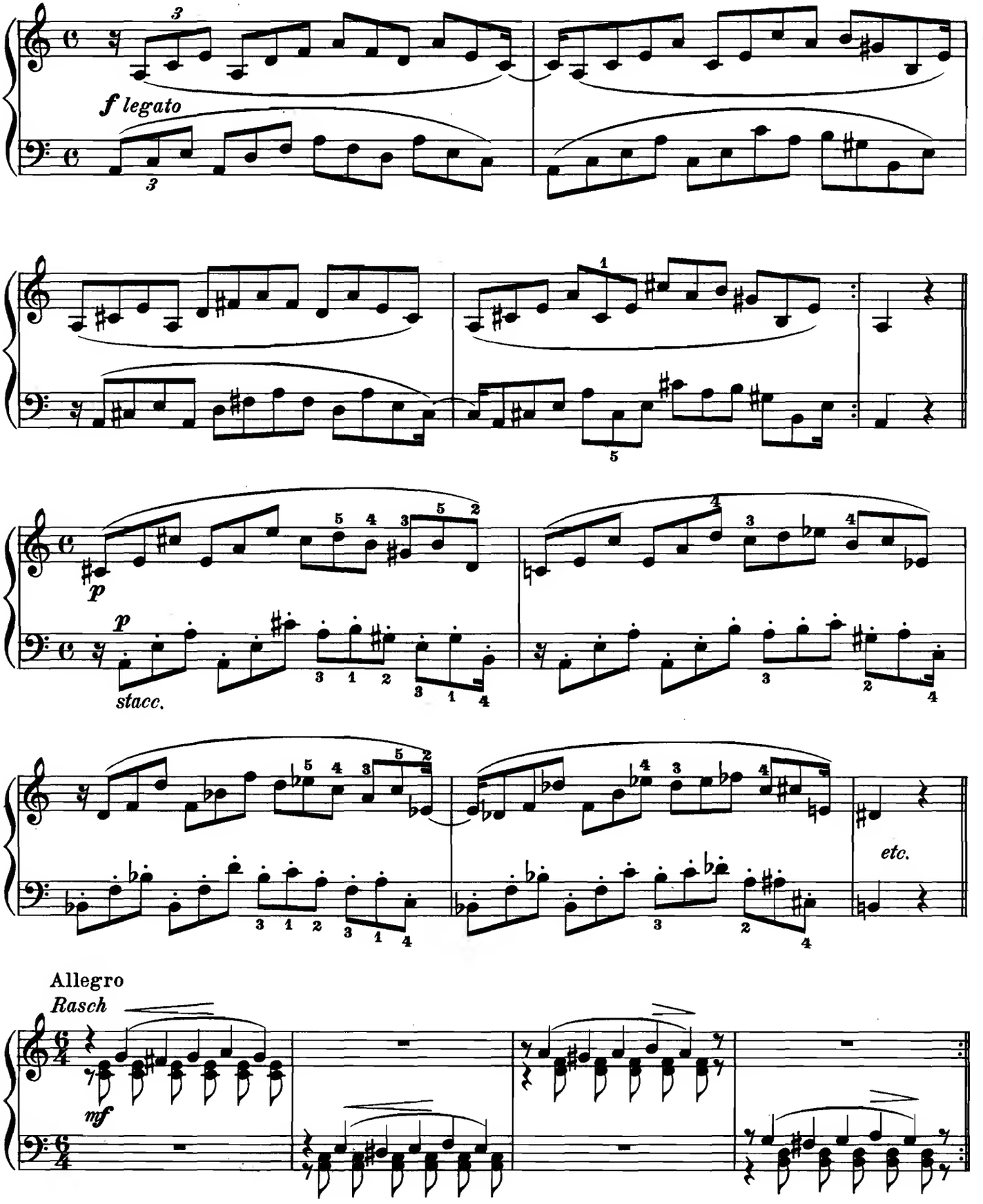


Syncopations

Smoothly and evenly, with perfect precision.

Synkopen

Ohne Unruhe; kein Nachhinken.



* Tranquillo e delicato
* *Ruhig, zart*

p dolce

un poco marc.

Poco più mosso
Etwas belebter

p

Meno mosso
Weniger bewegt

dolce

Waltz** Walzer**
Moderato

mf legato

* Despite freedom of musical expression, the player must always play in time, and should never permit himself to violate the note-values either by hastening or retarding.

** Dance-rhythms may also be practised to advantage.

* Trotz Freiheit des musikalischen Ausdrucks muss der Spieler stets im Takte spielen und darf sich niemals Notenwerte verletzende Beschleunigungen oder Verzögerungen gestatten.

** Auch Tanzrhythmen können mit Nutzen geübt werden.

Mazurka

Moderato

pp

March **Marsch**

Allegro

f

f

Polka

Allegretto

grazioso

p

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Rests

Precise observance of the rests. – Rests must be observed to the full and exact extent of their time-value, and should be expressed by arm-movements. On releasing the keys, do not raise the hand from the wrist, but either lift the arm from the shoulder, or throw it forward towards the wrist. (The hand must not be snatched away from the keys and convulsively jerk about in front of them.)

During rests of any length, the hand should be held quietly in the lap, whereas during briefer rests it remains over the keys (in correct position), though not touching them.

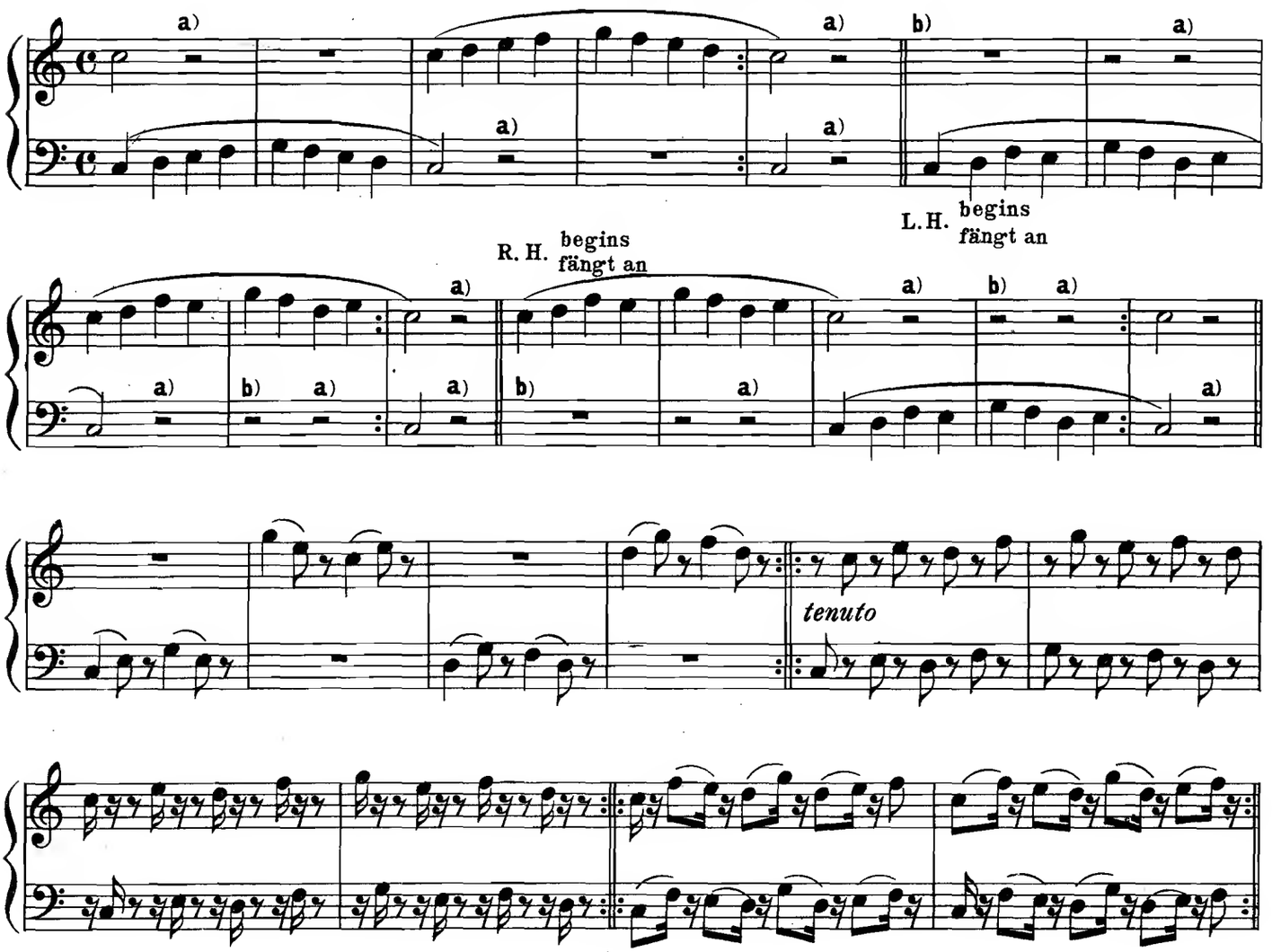
The return movement of the hand to the keys or the lap should be swift, and effected without any change whatever in the position of the hand or fingers.

Pausen

Bestimmter Eintritt der Pausen. Dieselben sind ihrem vollen und genauen Werte nach einzuhalten und werden durch Armbewegungen ausgedrückt. Beim Verlassen der Tasten wird nicht die Hand vom Handgelenk, sondern der *Arm* (von der Schulter) aufgehoben oder durch eine Vorwärtsbewegung nach dem Handgelenk geworfen. (Die Hand darf nicht von den Tasten weggerissen werden und vor denselben krampfhaft herumzucken.)

In längeren Pausen ist die Hand ruhig auf dem Schoss zu halten, während sie in kürzeren Pausen (in korrekter Position) über den Tasten verbleibt, jedoch ohne dieselben zu berühren.

Die Bewegung nach den Tasten bzw. nach dem Schosse zurück ist eine rasche und muss ohne die geringste Veränderung der Hand- oder Fingerstellung ausgeführt werden.



a) Hold the hand over the keys.

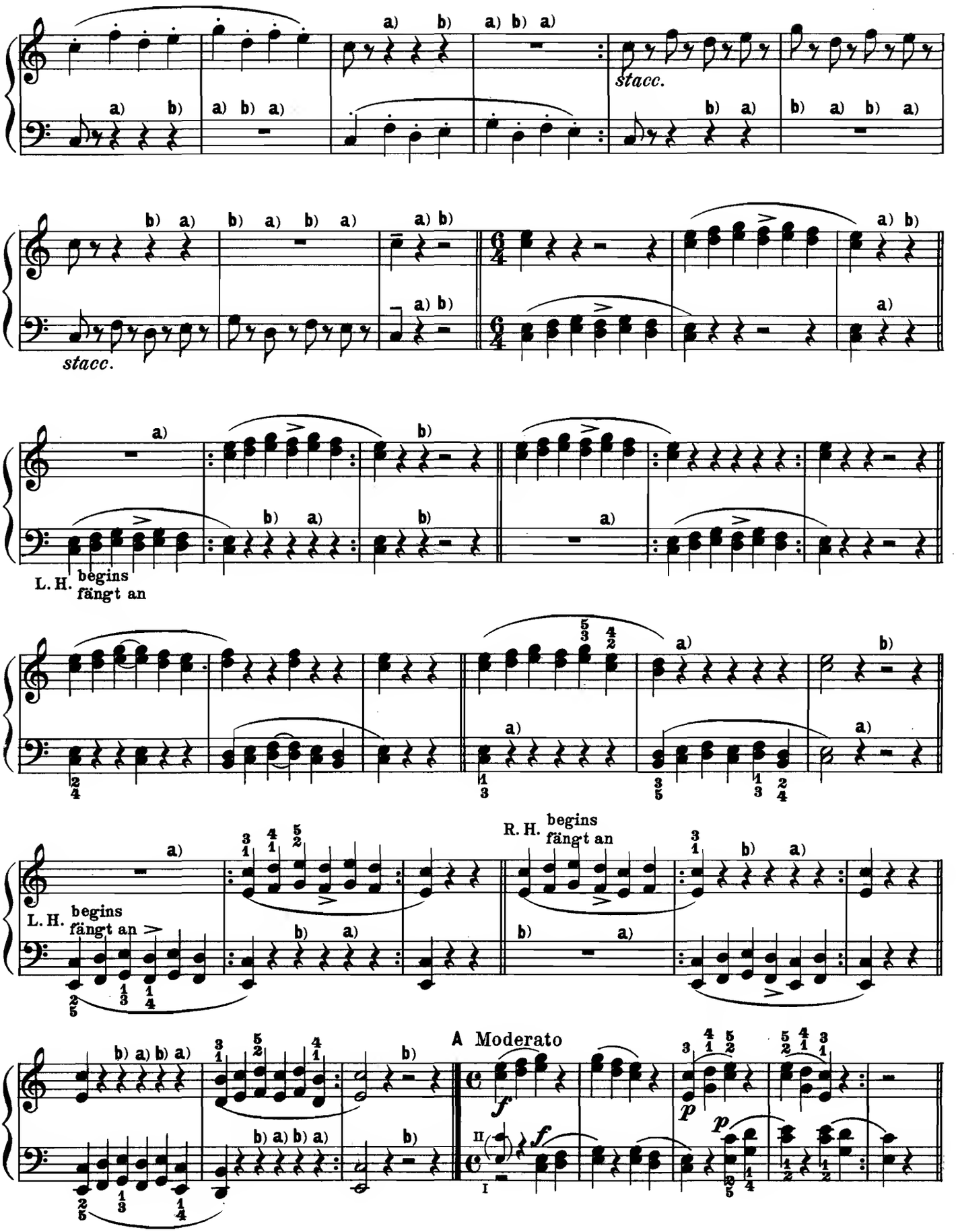
b) Hand in lap.

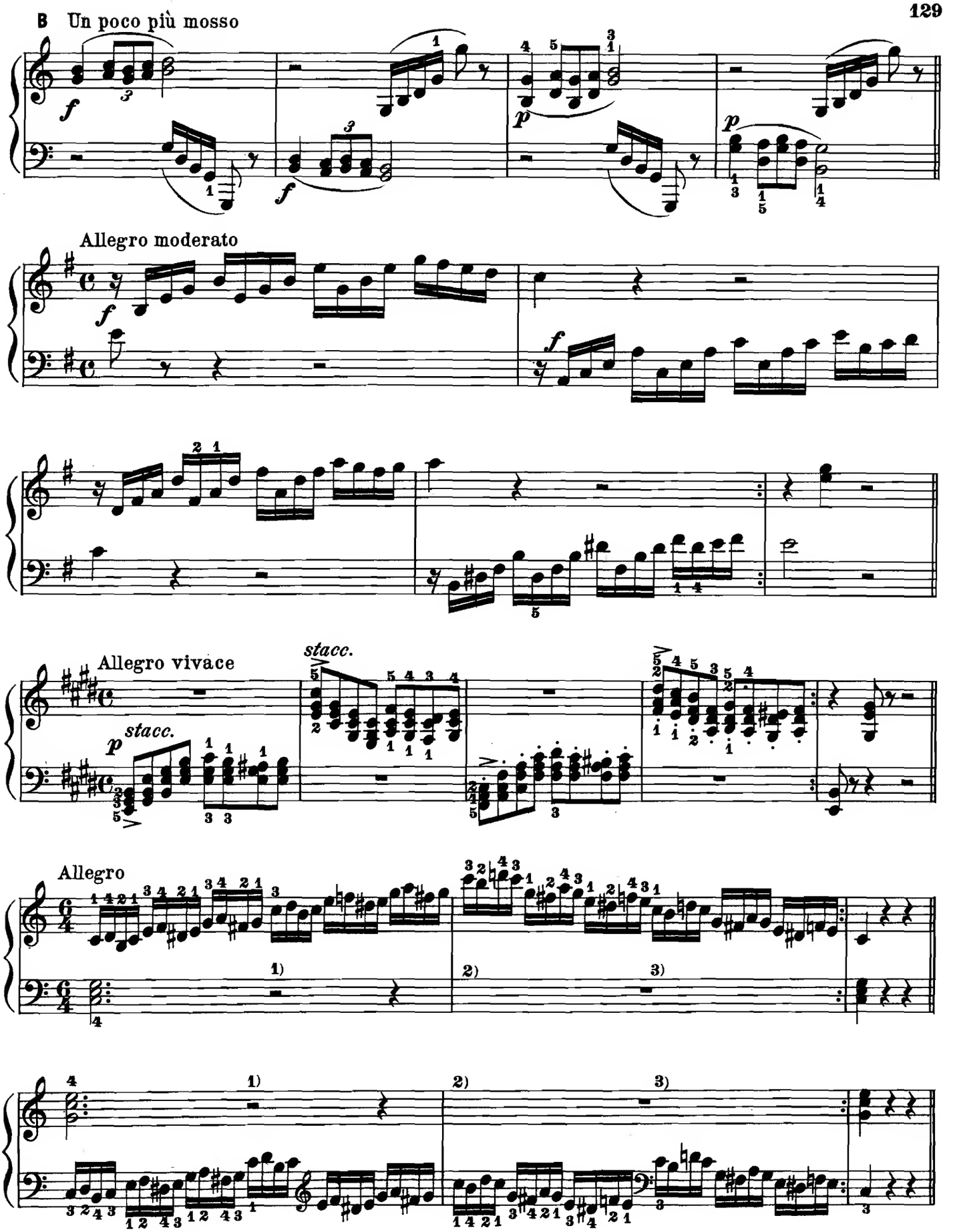
*) These movements (up and down) are not to be employed in playing, but only in practising.

a) Die Hand über den Tasten zu halten.

b) Die Hand auf dem Schoss.

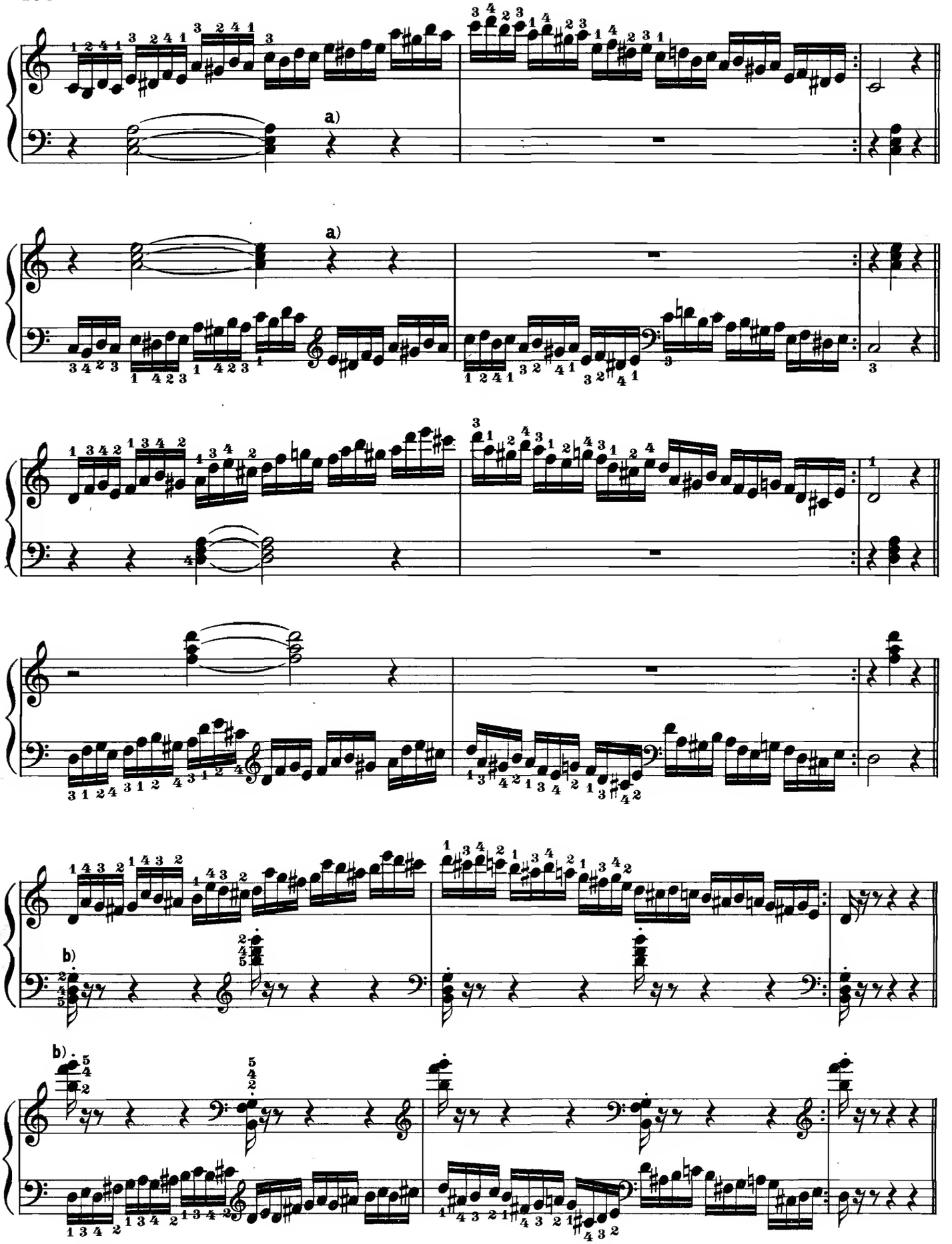
*) Diese Bewegungen (auf- und abwärts) sind nicht im Spiel, sondern nur im Studium anzuwenden.


stacc.
stacc.
L. H. begins
fängt an
R. H. begins
fängt an
L. H. begins
fängt an
A Moderato



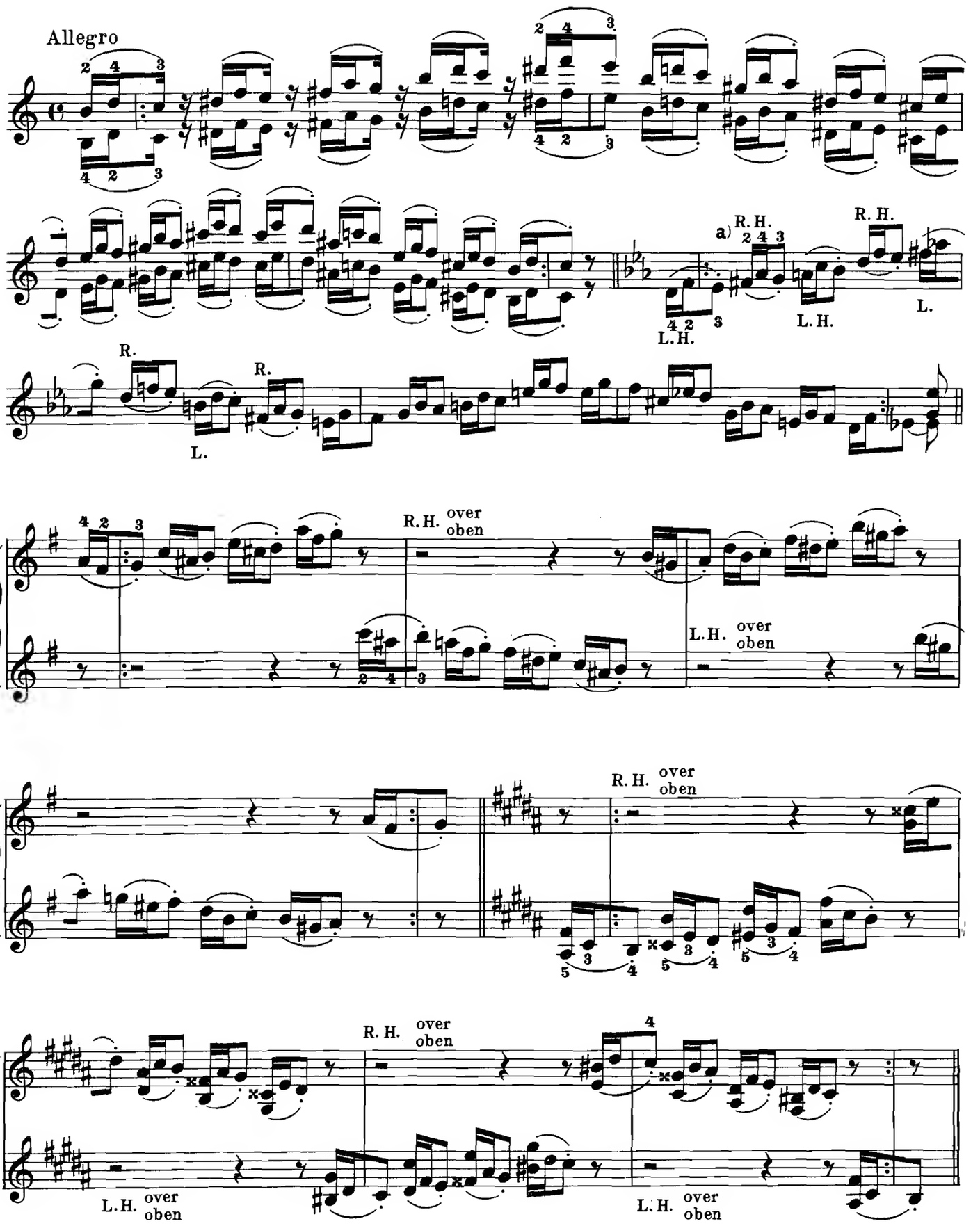
1) Hand over the keys.
2) Hand in lap.
3) Hand over the keys.

1) Hand über den Tasten.
2) Hand auf dem Schoss.
3) Hand über den Tasten.



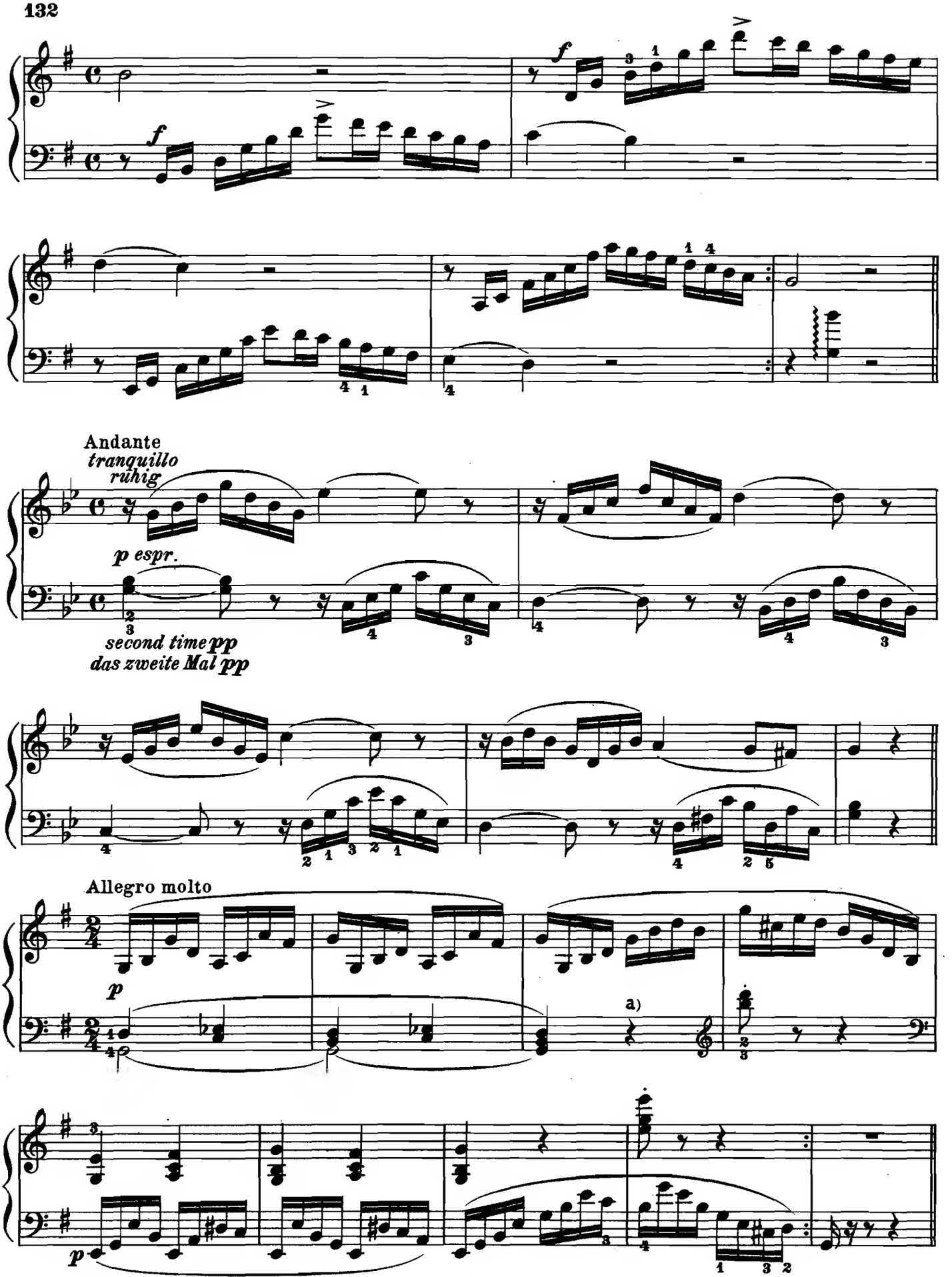
a) As before.
b) Swift sideways movement.

a) Wie vorher.
b) Rasche Seitenbewegung.



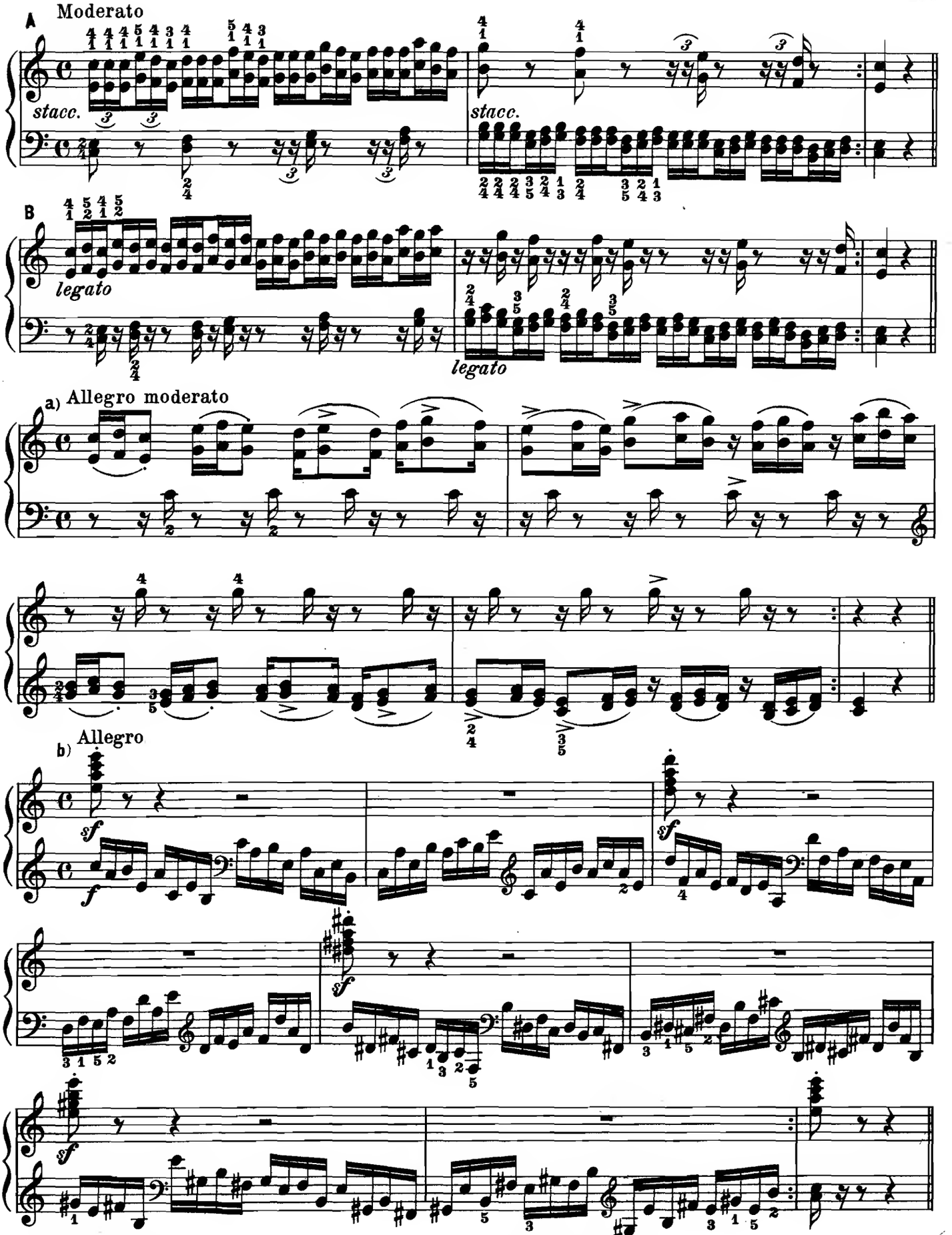
a) Left hand to be held over the right.

a) Die l. H. über die rechte zu halten.



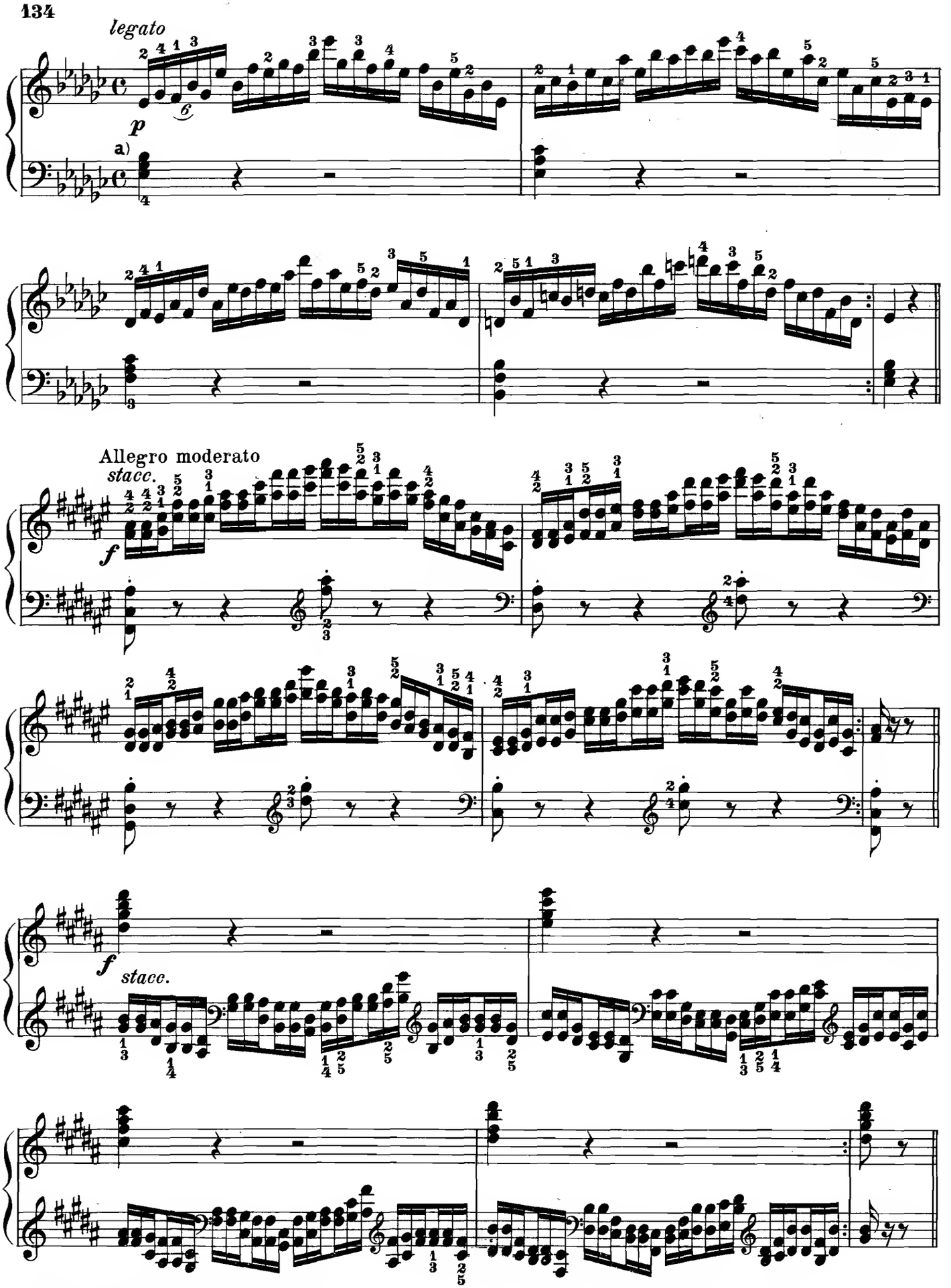
a) Swift sideways movement.

a) Rasche Seitenbewegung.



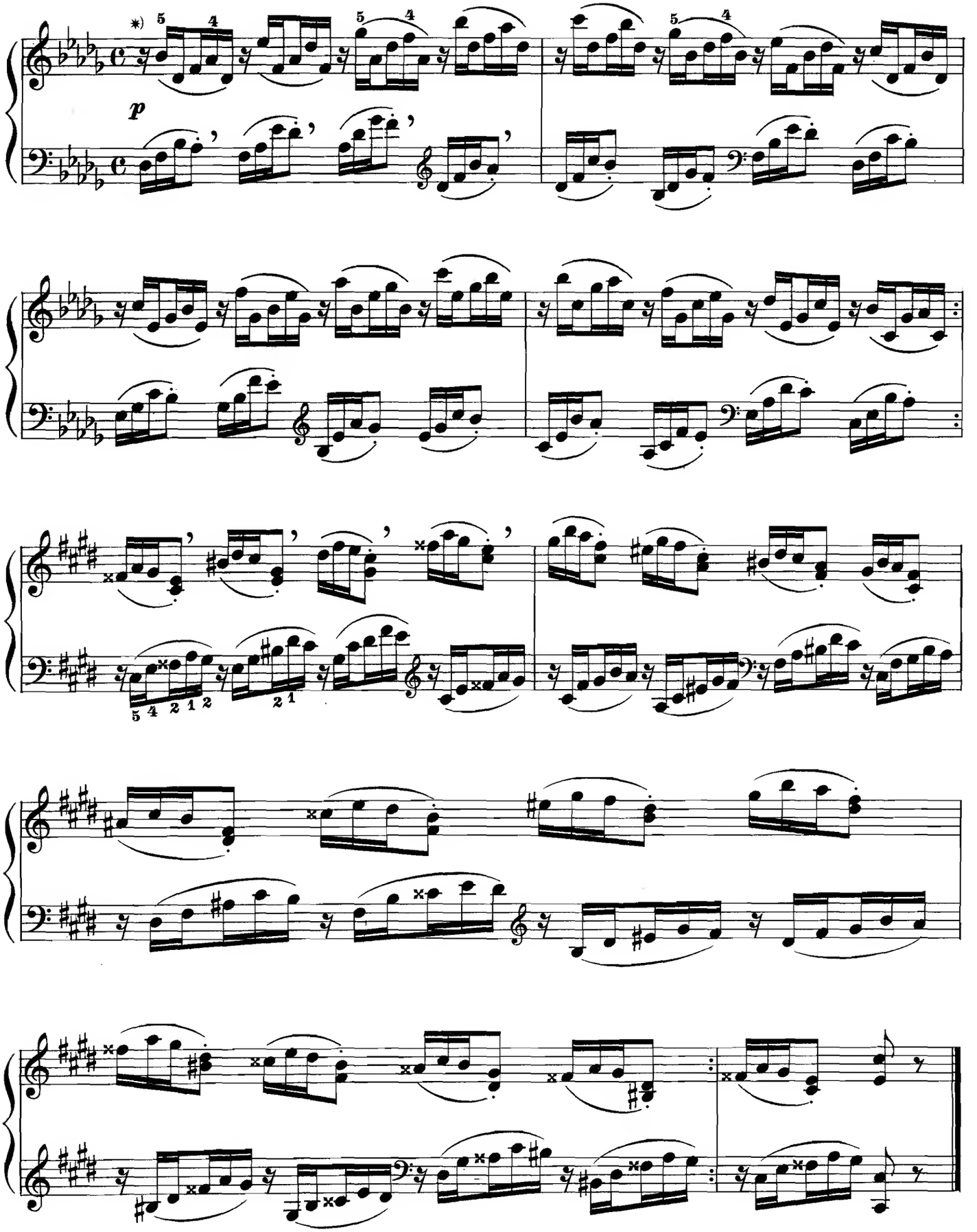
a) Daily Exercise.
b) Throwing the arm.

a) Tägliche Übung.
b) Werfen des Armes.



a) The left hand remains over the keys.

a) Die linke Hand bleibt über den Tasten.



*) The rests like taking breath gently.

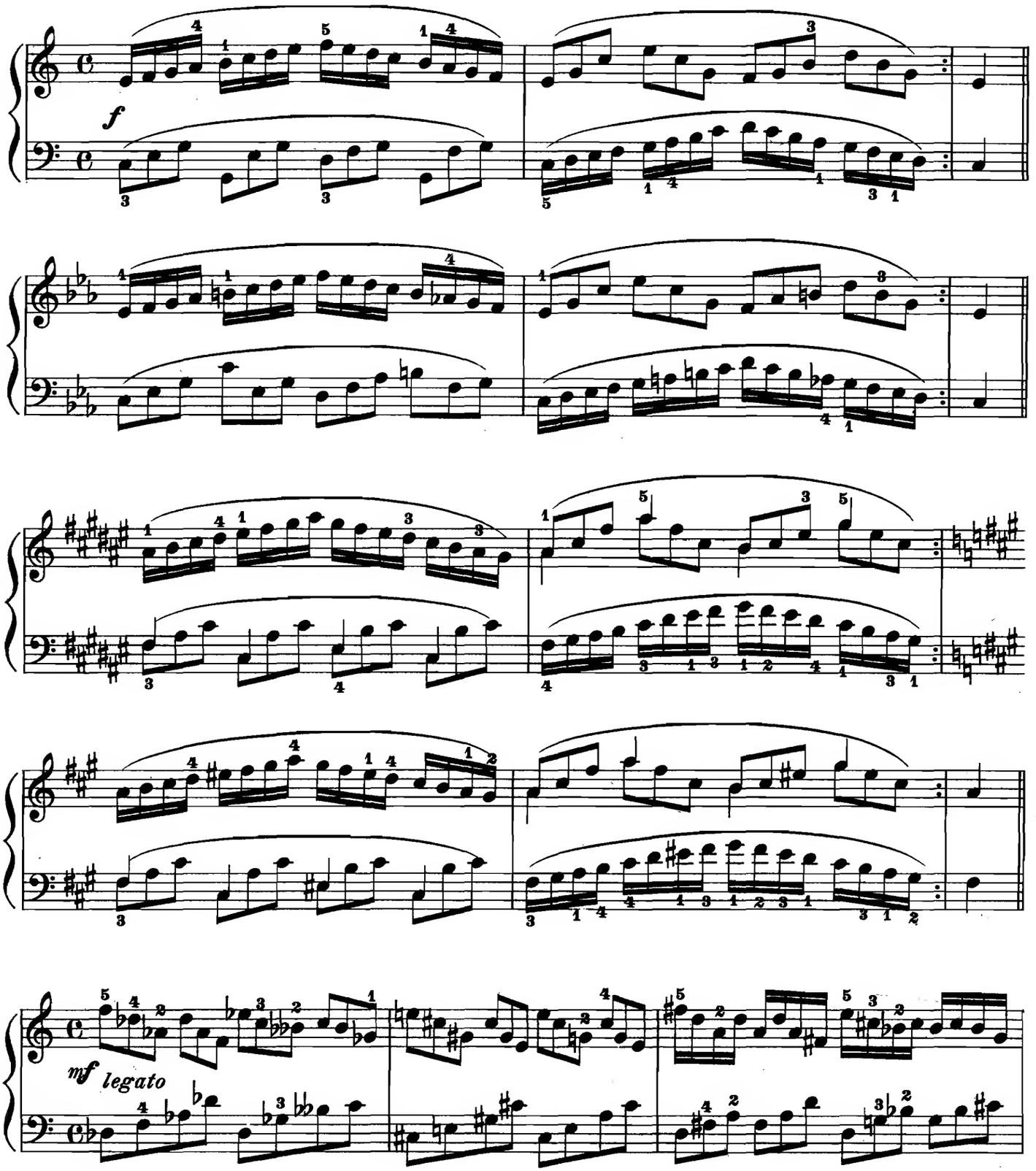
*) Die Pausen wie ein leises Atmen.

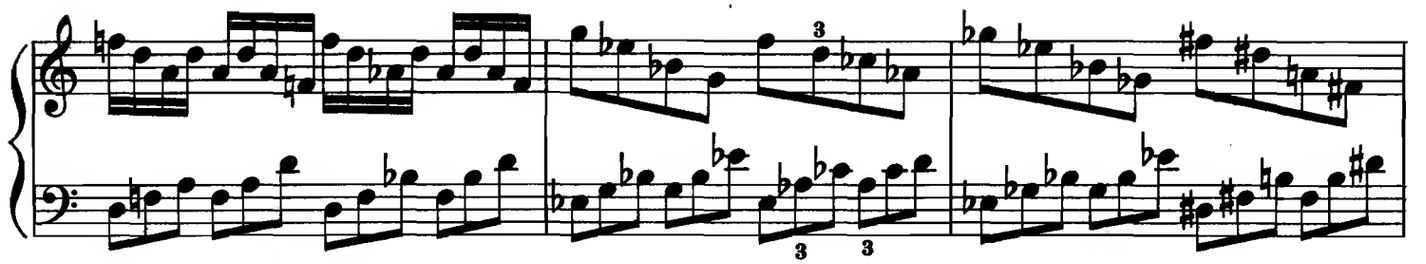
Rhythmical Exercises

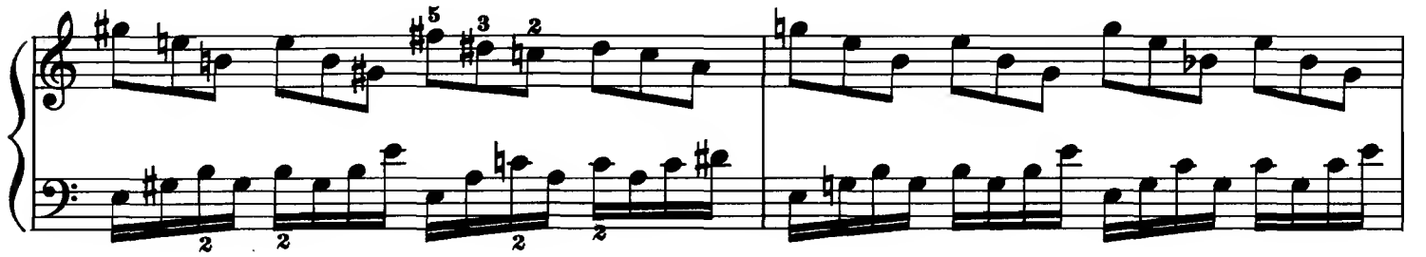
At first, each hand alone. When playing together, the player must be able to hear the separate parts distinctly, so as to render them as equal as possible.

Rhythmische Übungen

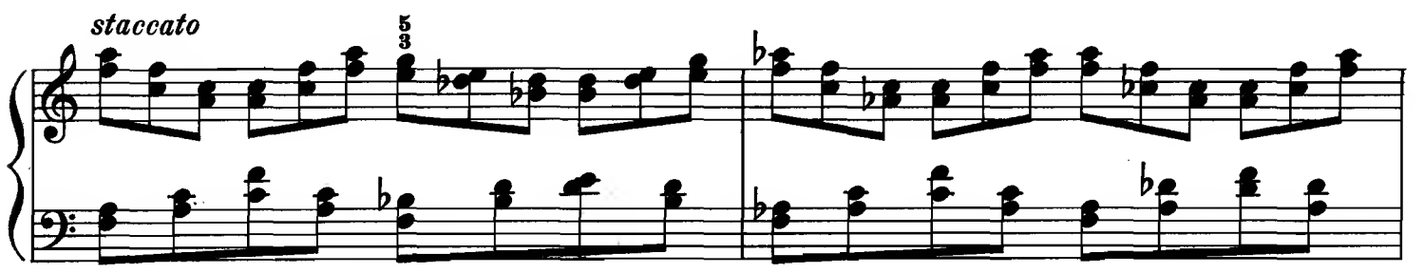
Anfangs jede Hand allein. Der Spieler muss auch im Zusammenspiel die von den einzelnen Händen auszuführenden Stimmen allein hören, um diese möglichst ausgleichen zu können.

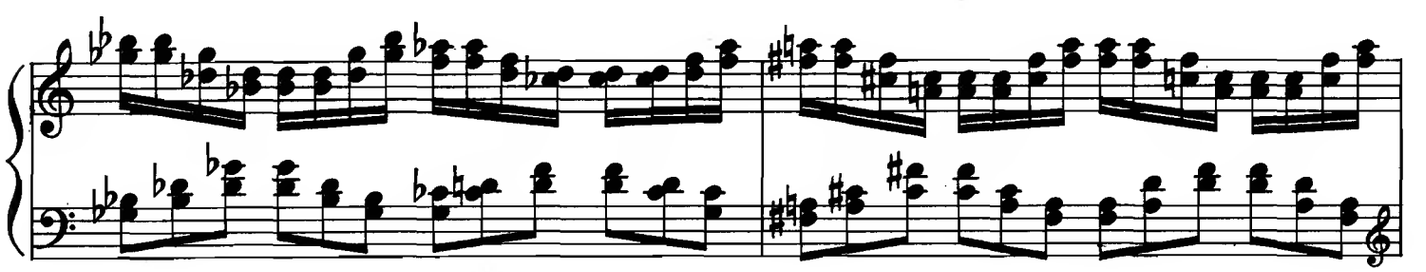




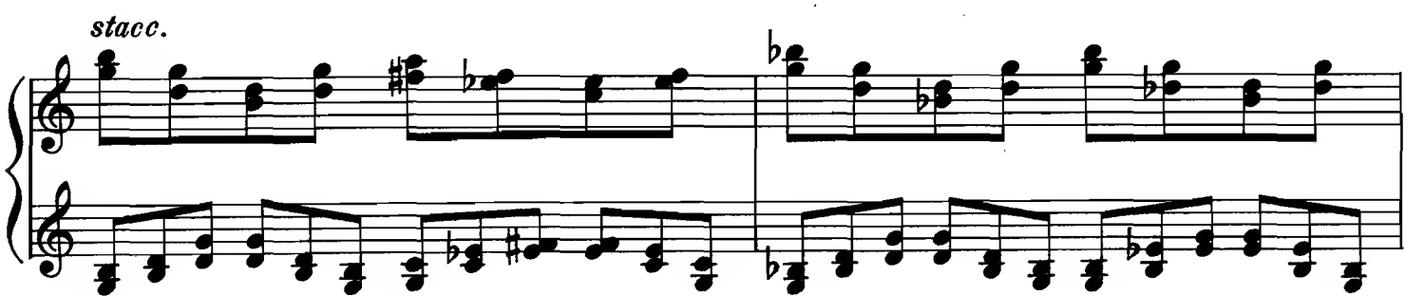


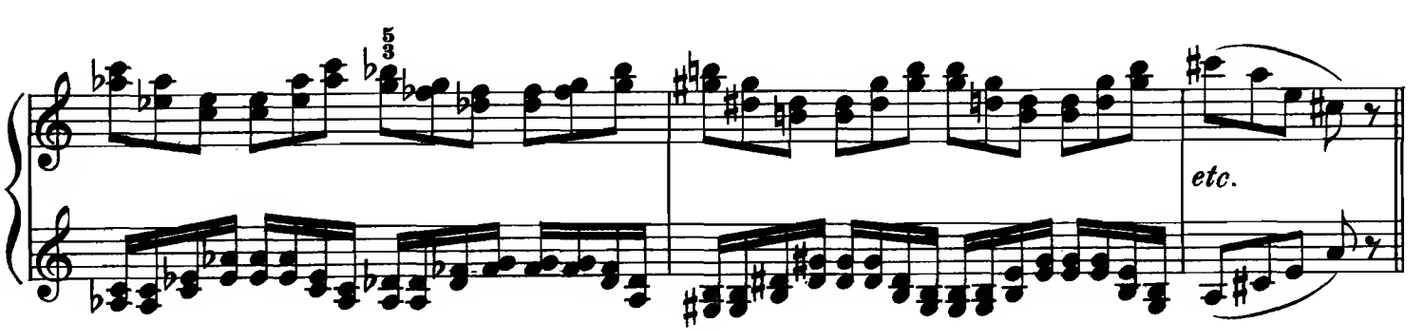
staccato

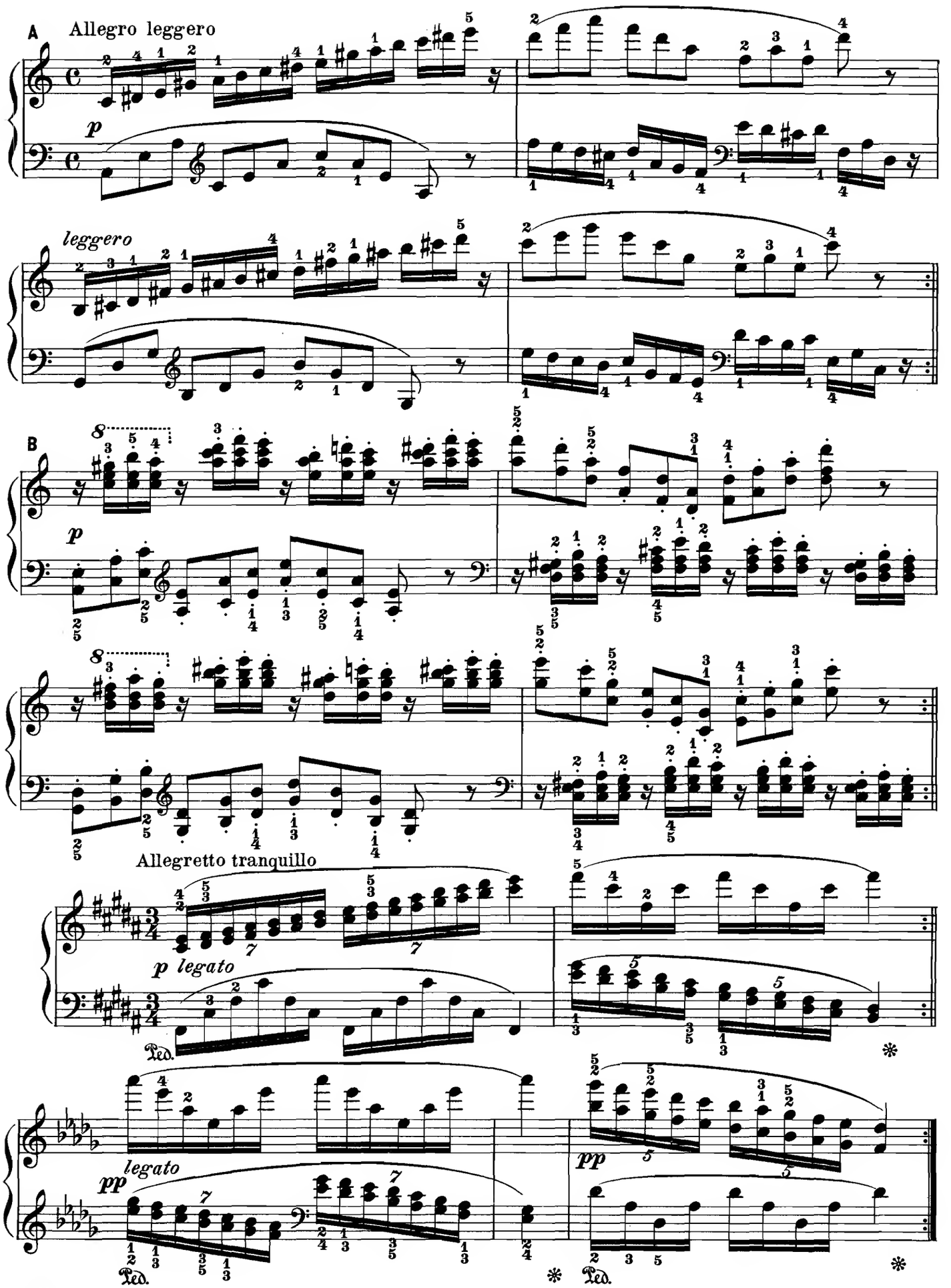




stacc.





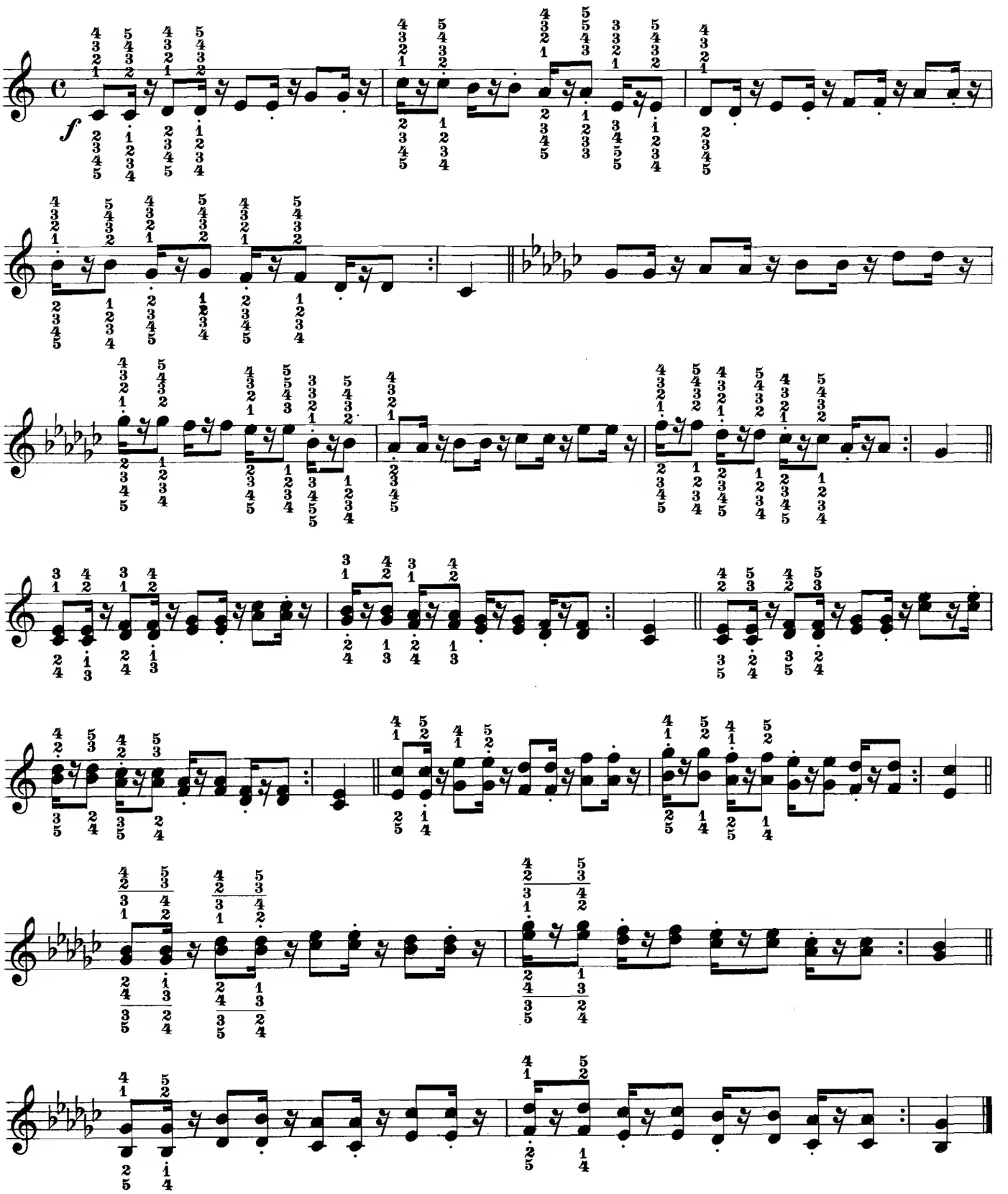

A
Allegro leggero
p
leggero
B
Allegretto tranquillo
p legato
pp
legato
pp
Ped.
Ped.

Throwing the Arm

For the staccato notes, throw the arm forwards toward the wrist.

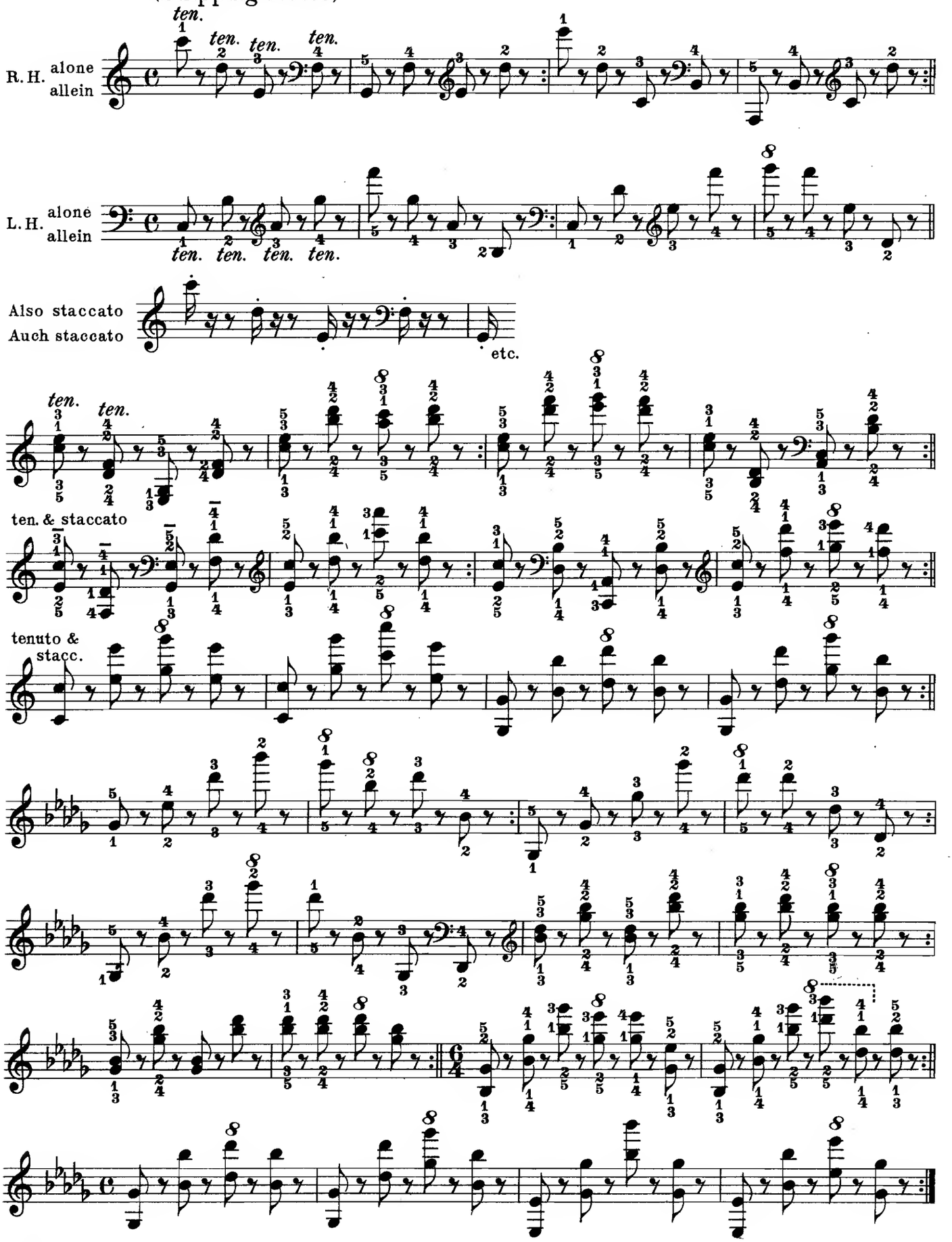
Werfen des Arms

Die Staccatonoten mit Werfen (Vorwärtsbewegung) des Arms nach dem Handgelenk.



Sureness of Aim
(Skipping Notes)

Treffsicherheit



Varieties of Touch.

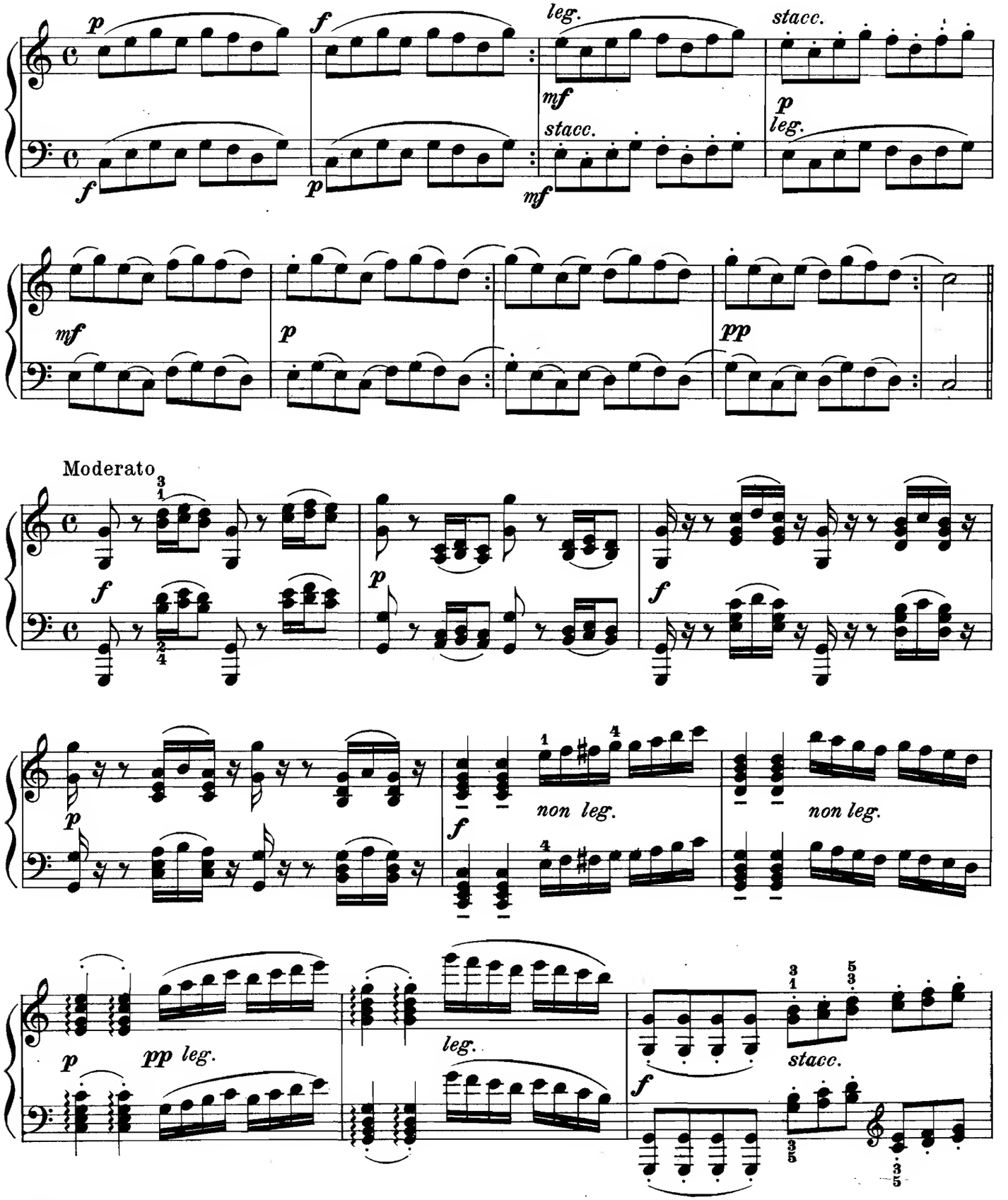
I.

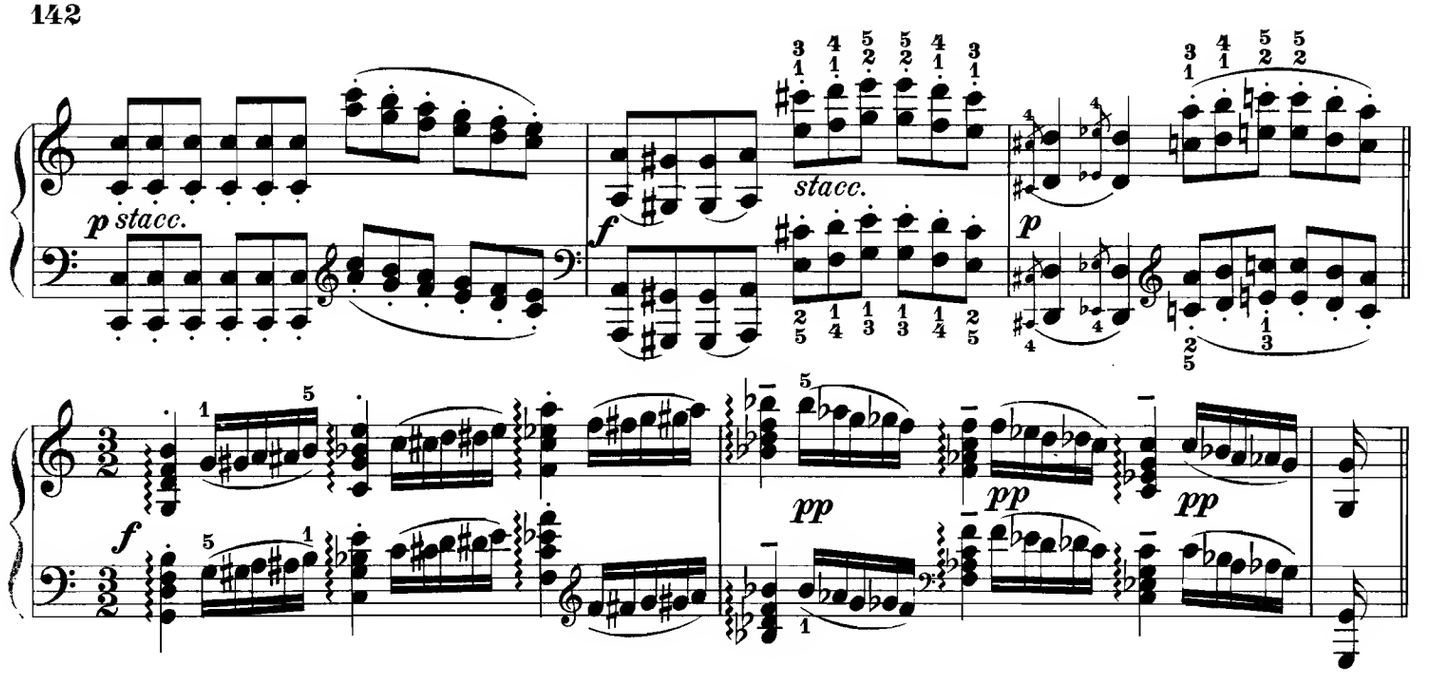
Both arm and hand must remain quiet and steady in all these various styles of touch.

Verschiedene Anschlagsarten.

I.

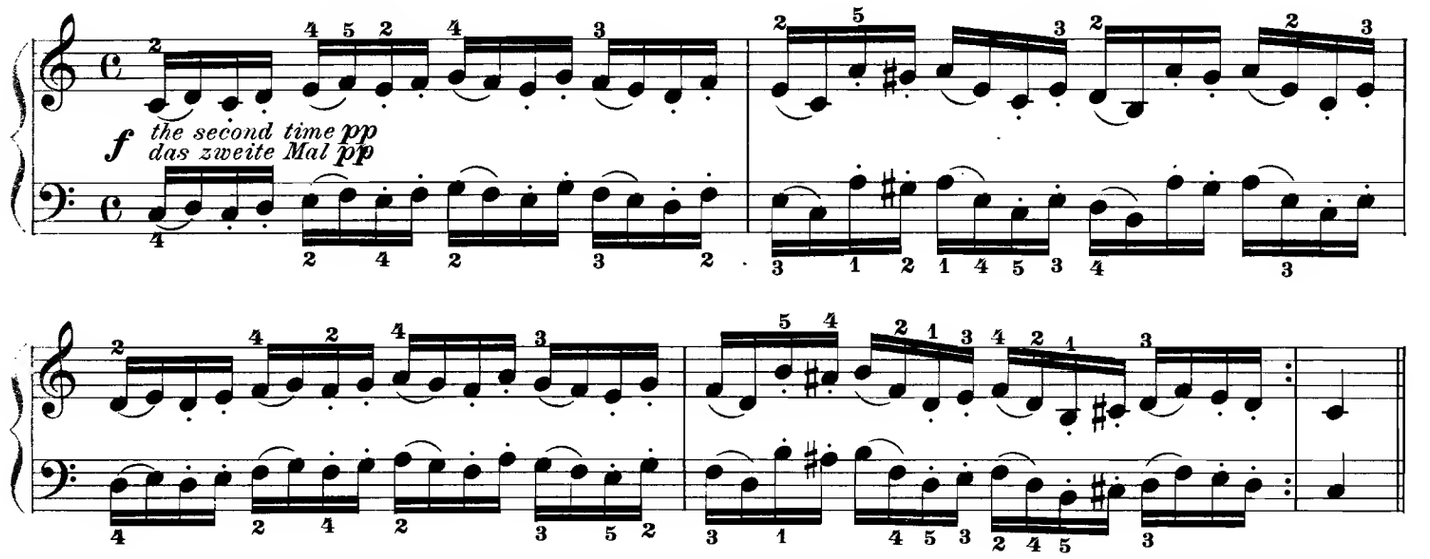
Keine dieser Anschlagsarten darf die Ruhe des Armes und der Hand beeinträchtigen.



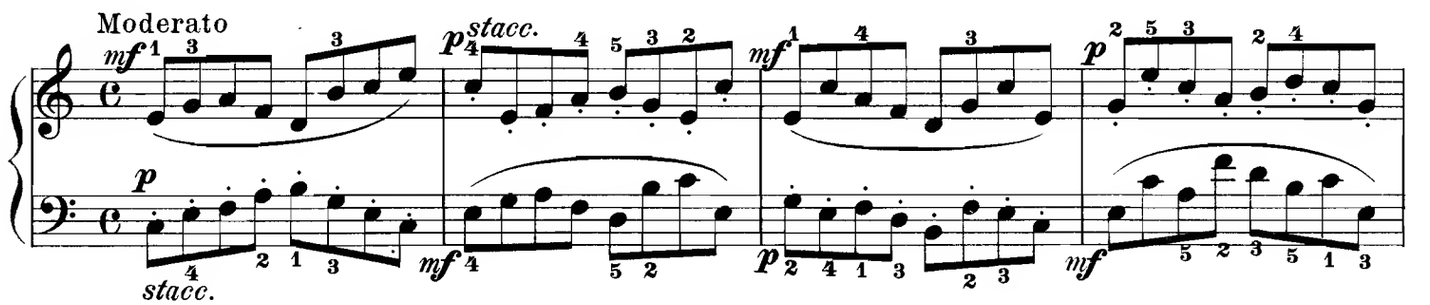


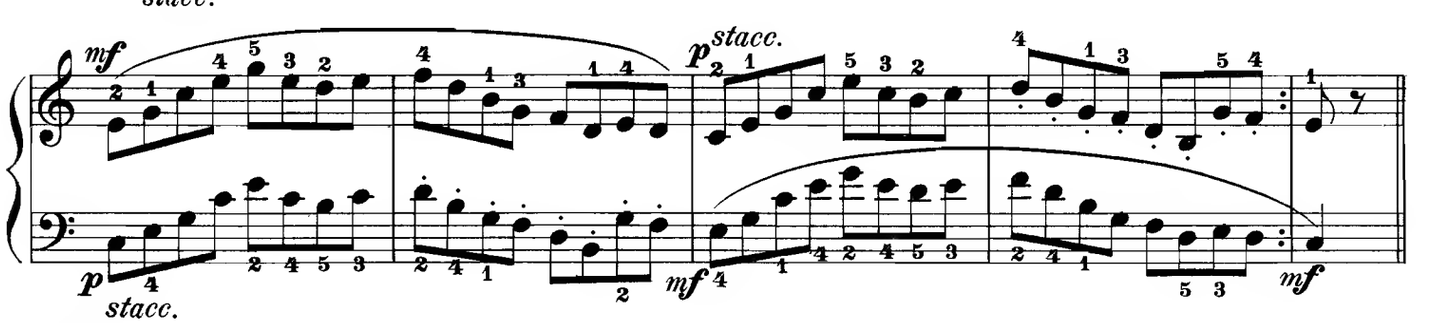
Varieties of Touch
II.

Verschiedene Anschlagsarten
II.



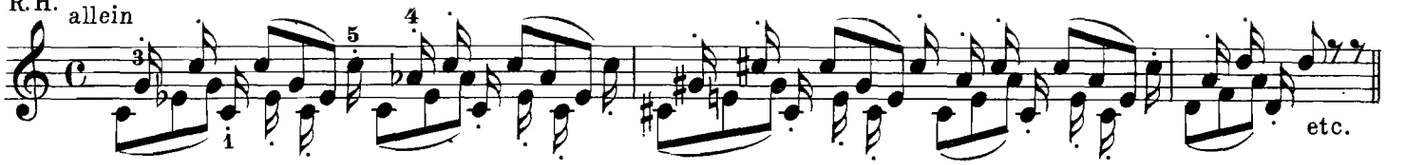
Moderato



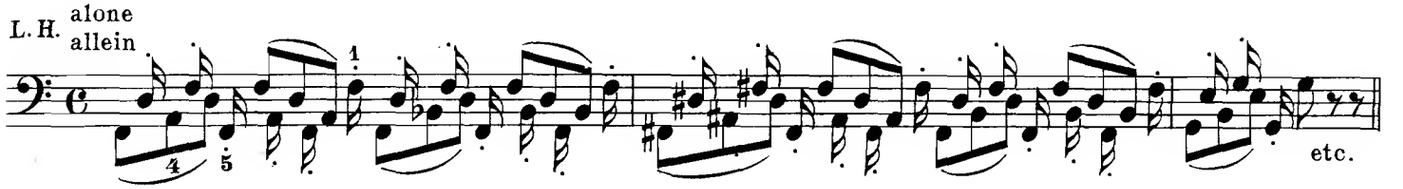


Moderato

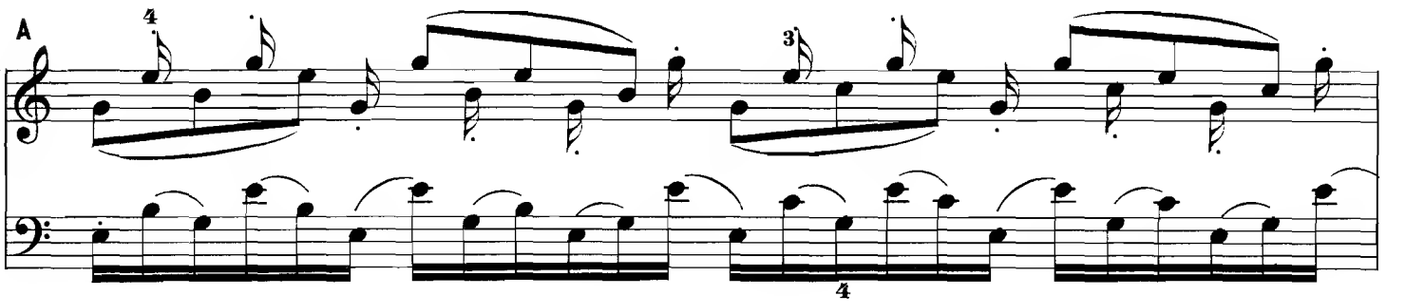
R.H. alone
allein

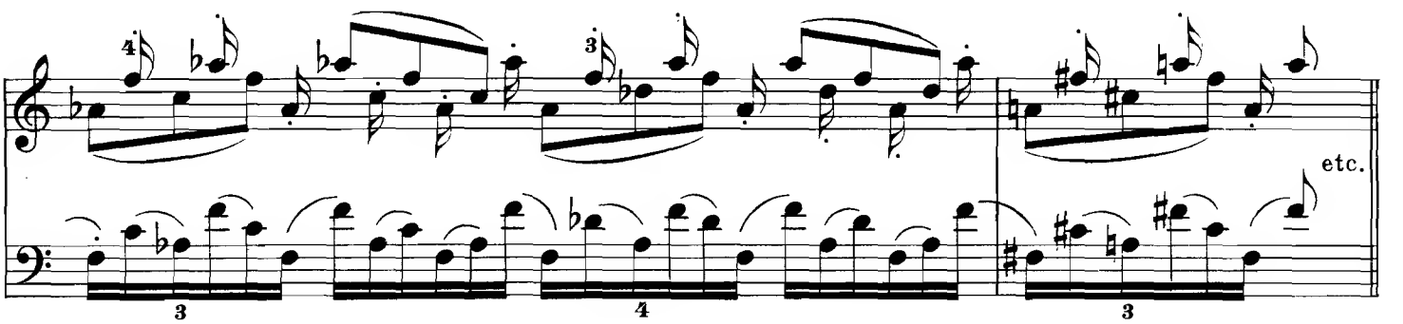


L.H. alone
allein

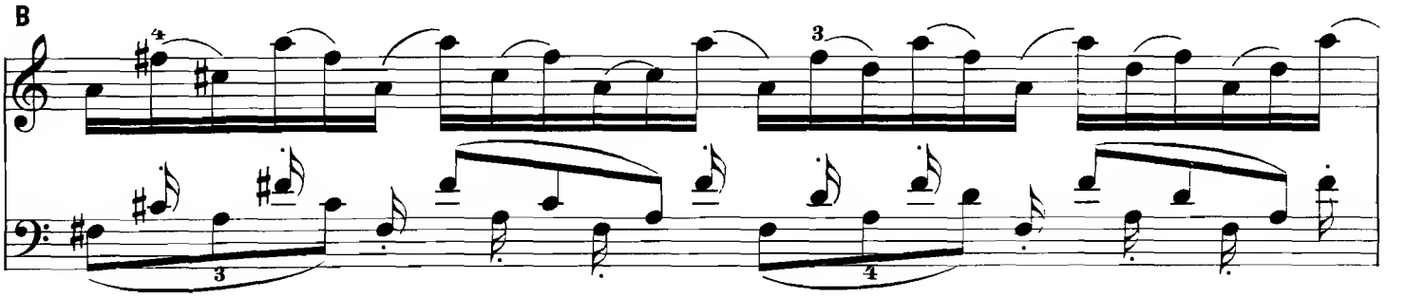


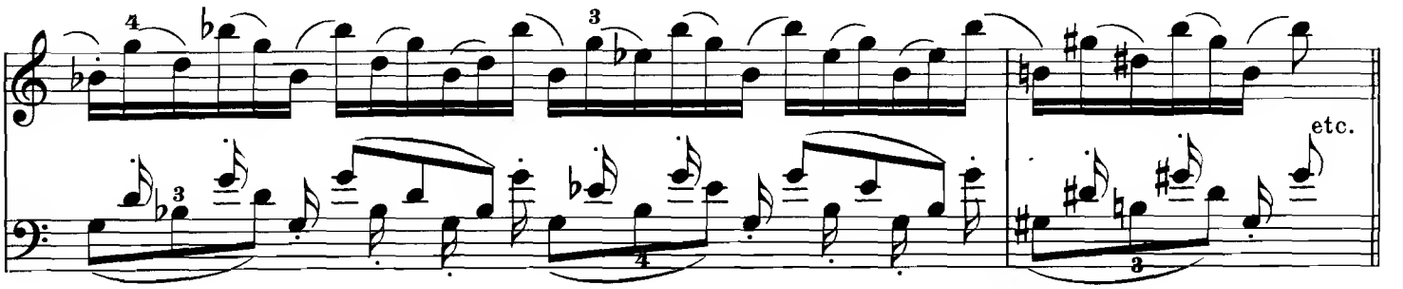
A

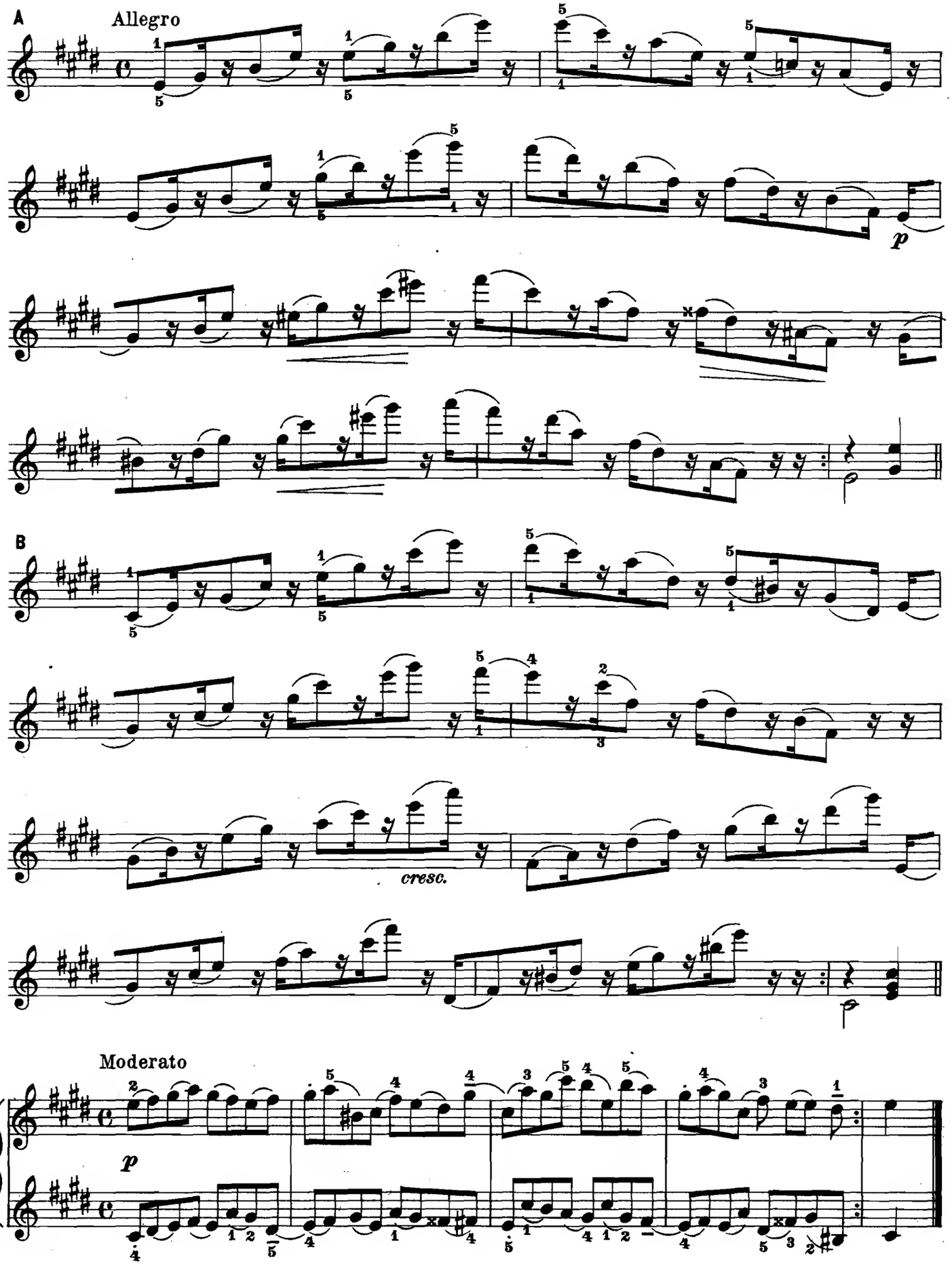




B





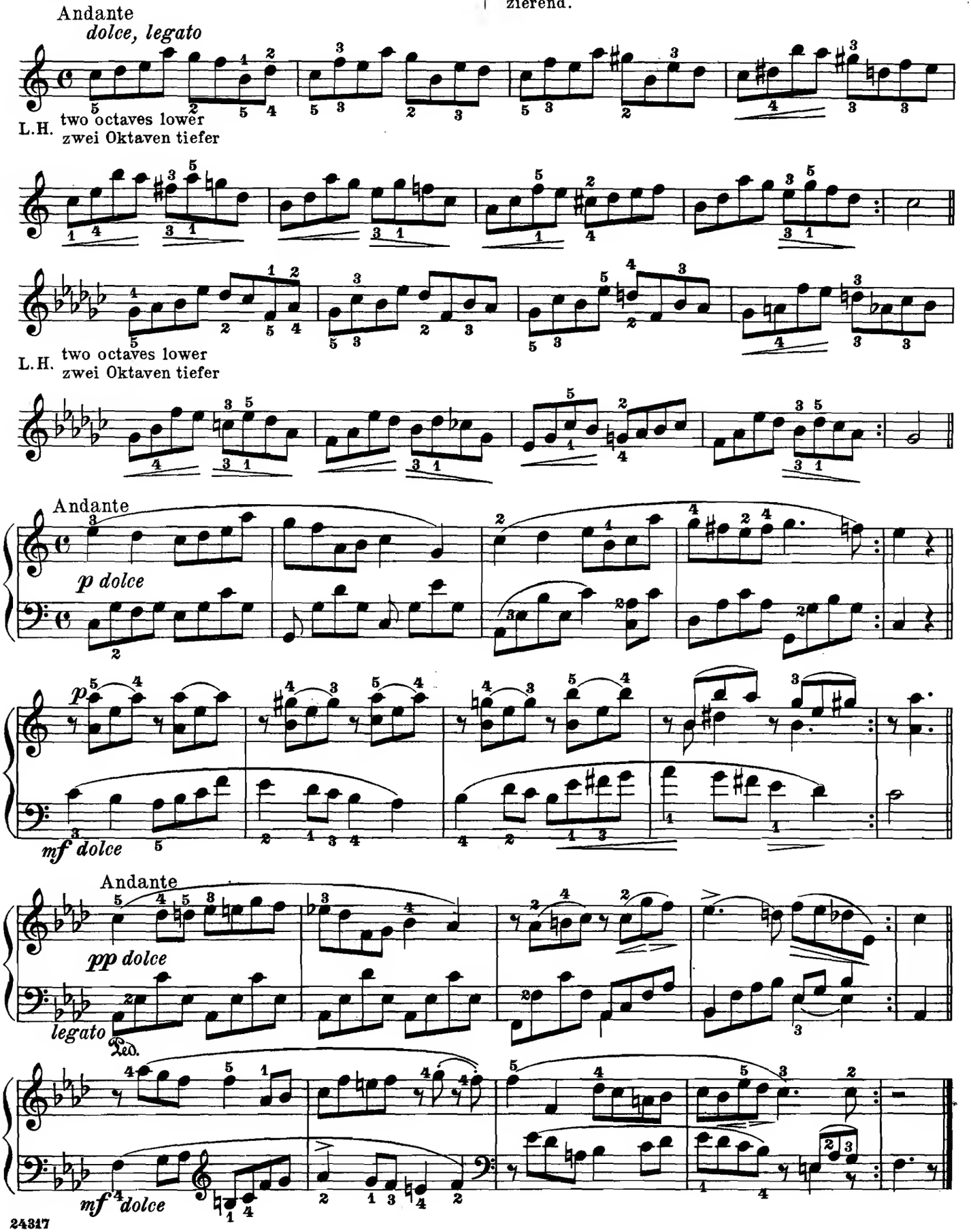

A
Allegro
p
B
cresc.
Moderato
p

The Singing Touch

A slight, easy, swinging rise and fall of the wrist. Do not raise the fingers high. **a**) Rise of the wrist, preparing the stroke. **b**) Fall of the wrist, effecting the stroke.

Singender Anschlag

Ein geringes, ruhig schwingendes Erhöhen und Senken des Handgelenks. Die Finger nicht hoch aufgehoben. **a**) Erhöhen des Handgelenks, den Anschlag vorbereitend. **b**) Senken desselben, den Anschlag produzierend.

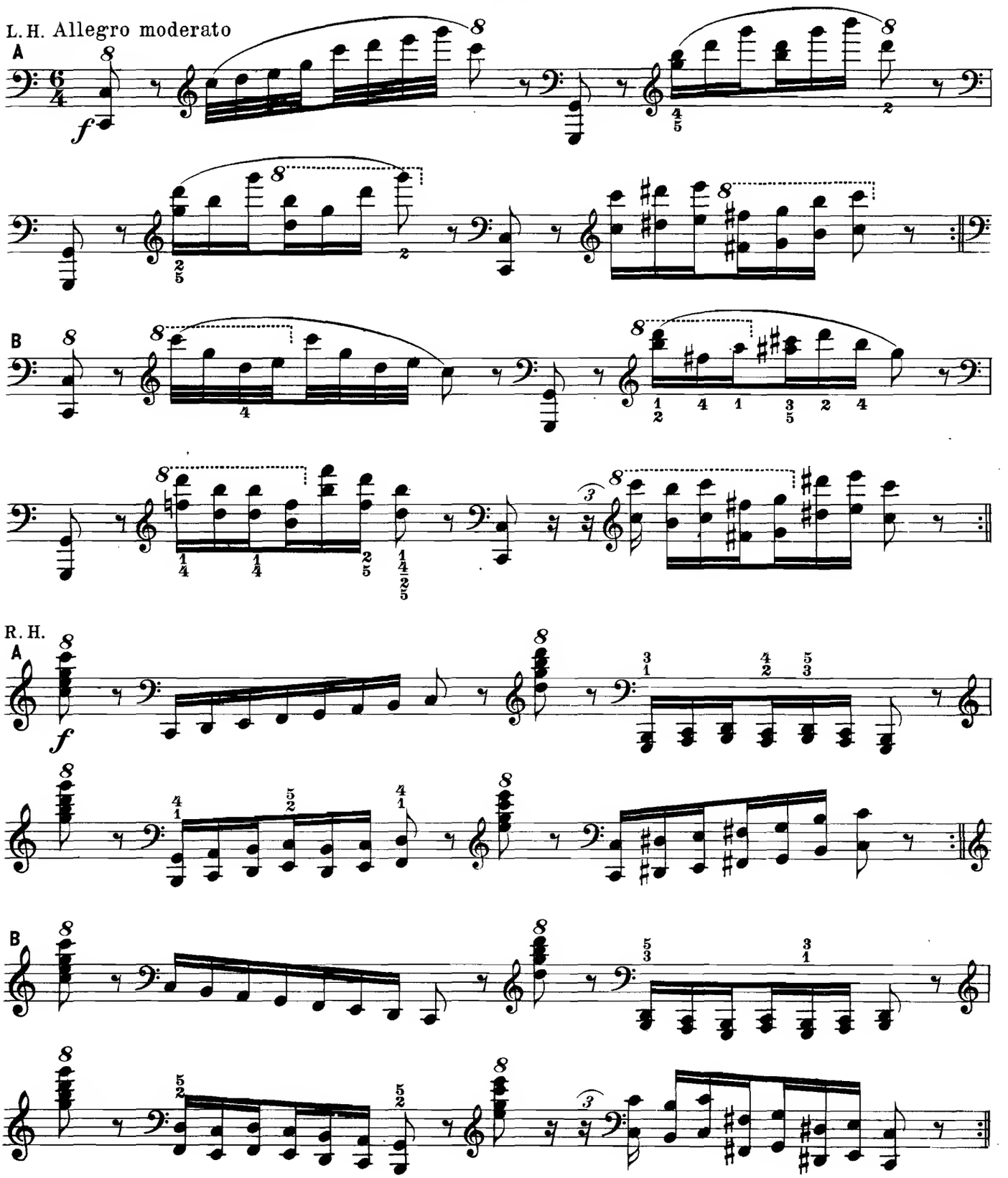


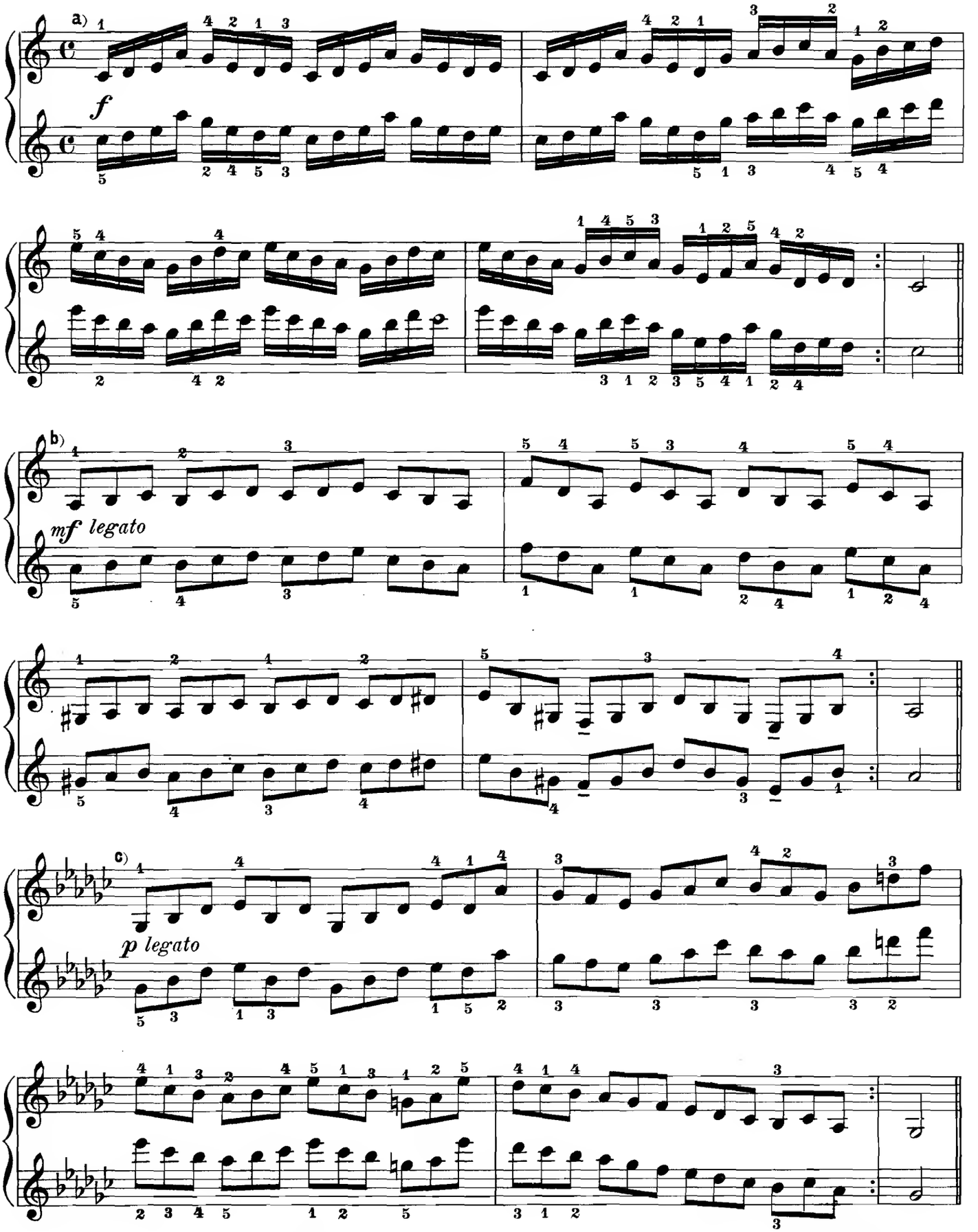
The left hand in the higher, the right in the lower octaves

Sit up straight; but a quiet movement of the body from side to side should not be hindered.

Die linke Hand in den höheren, die rechte in den tieferen Oktaven

Grade Haltung des Oberkörpers. Ruhige Seitenbewegungen desselben sollen nicht verhindert werden.



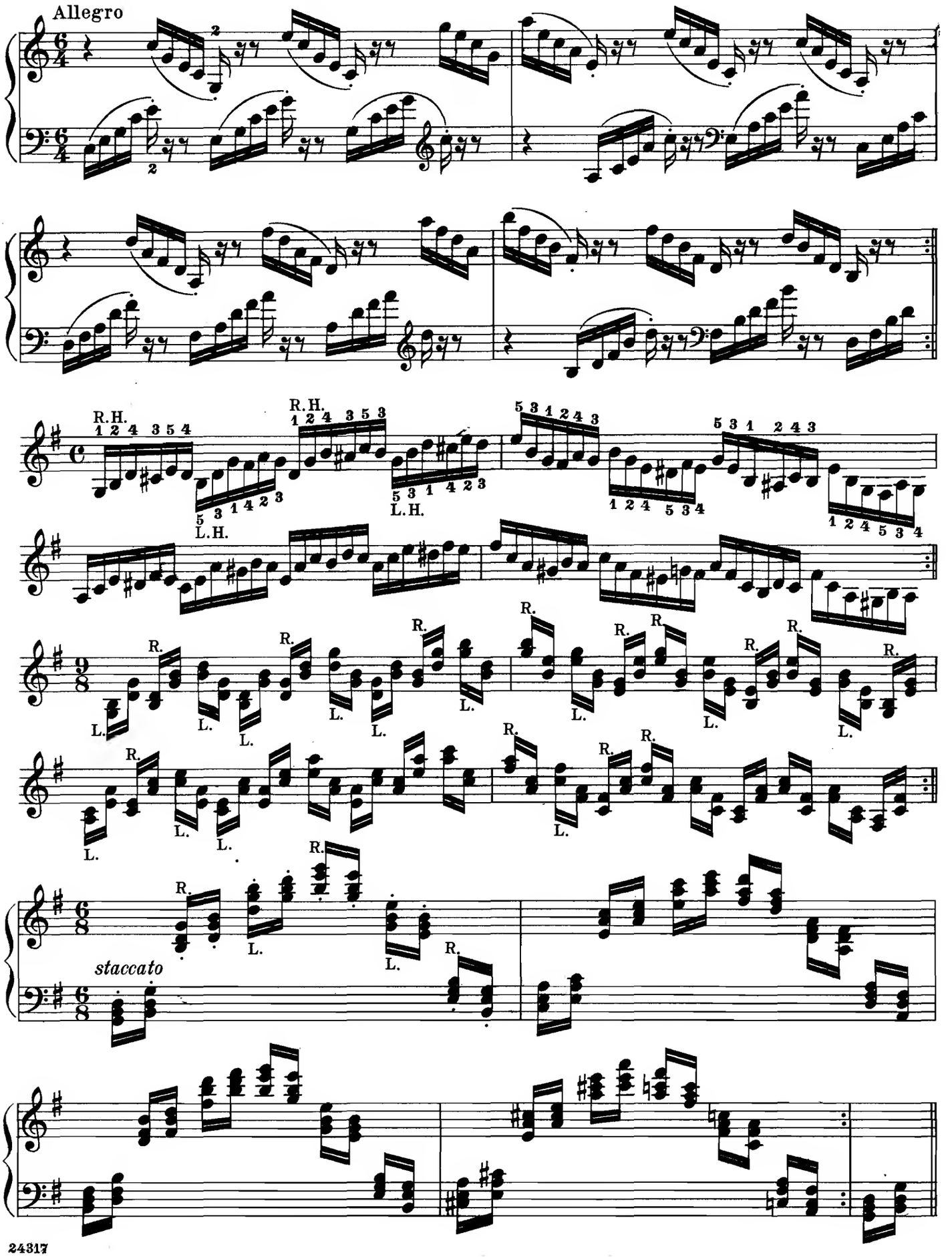


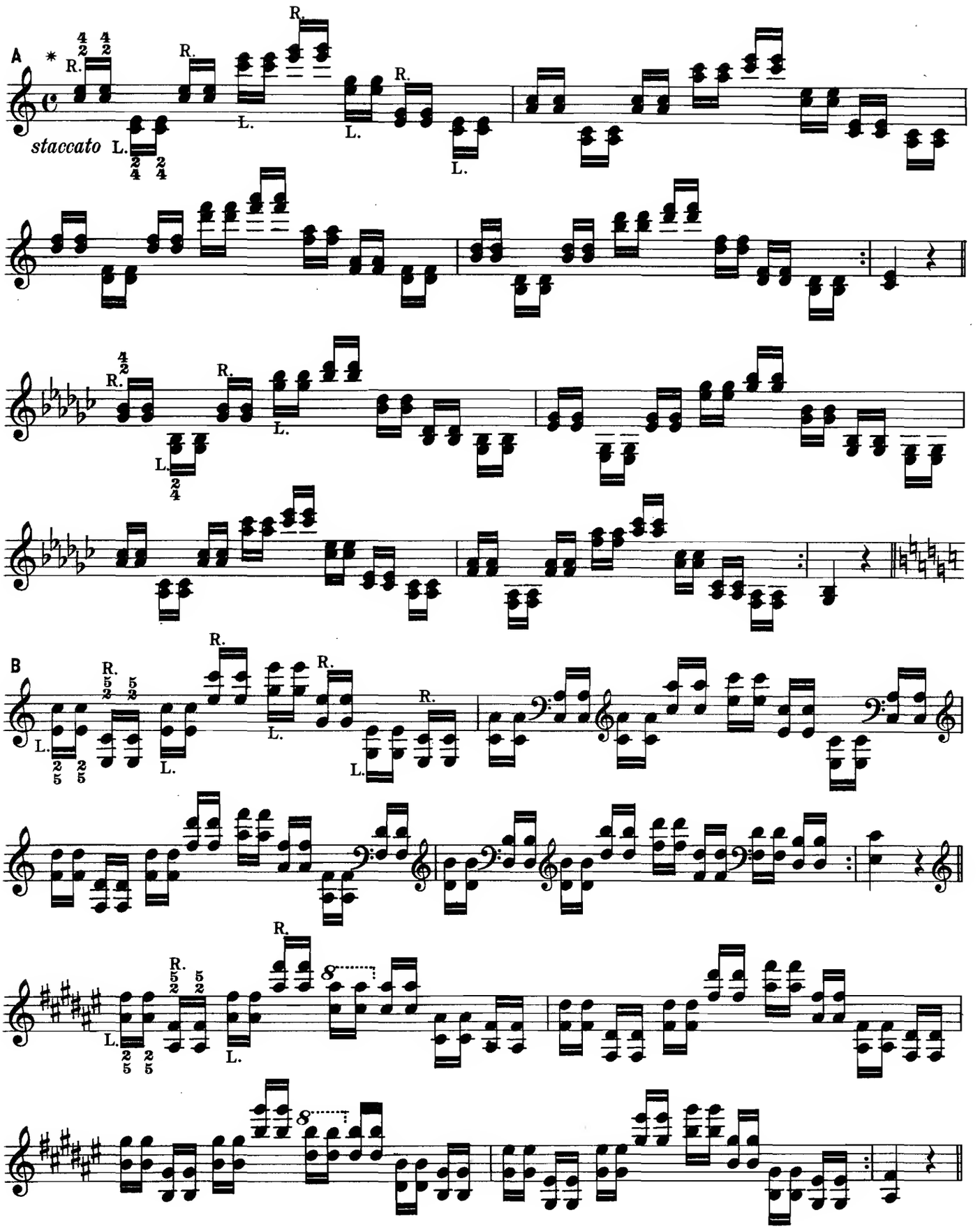
a) Hold the left hand over the right.
b) The right hand over the left.
c) The left hand over the right.

a) Die linke Hand über die rechte gehalten.
b) Die rechte über die linke.
c) Die linke über die rechte.

The Hands Follow and Pass Over each other

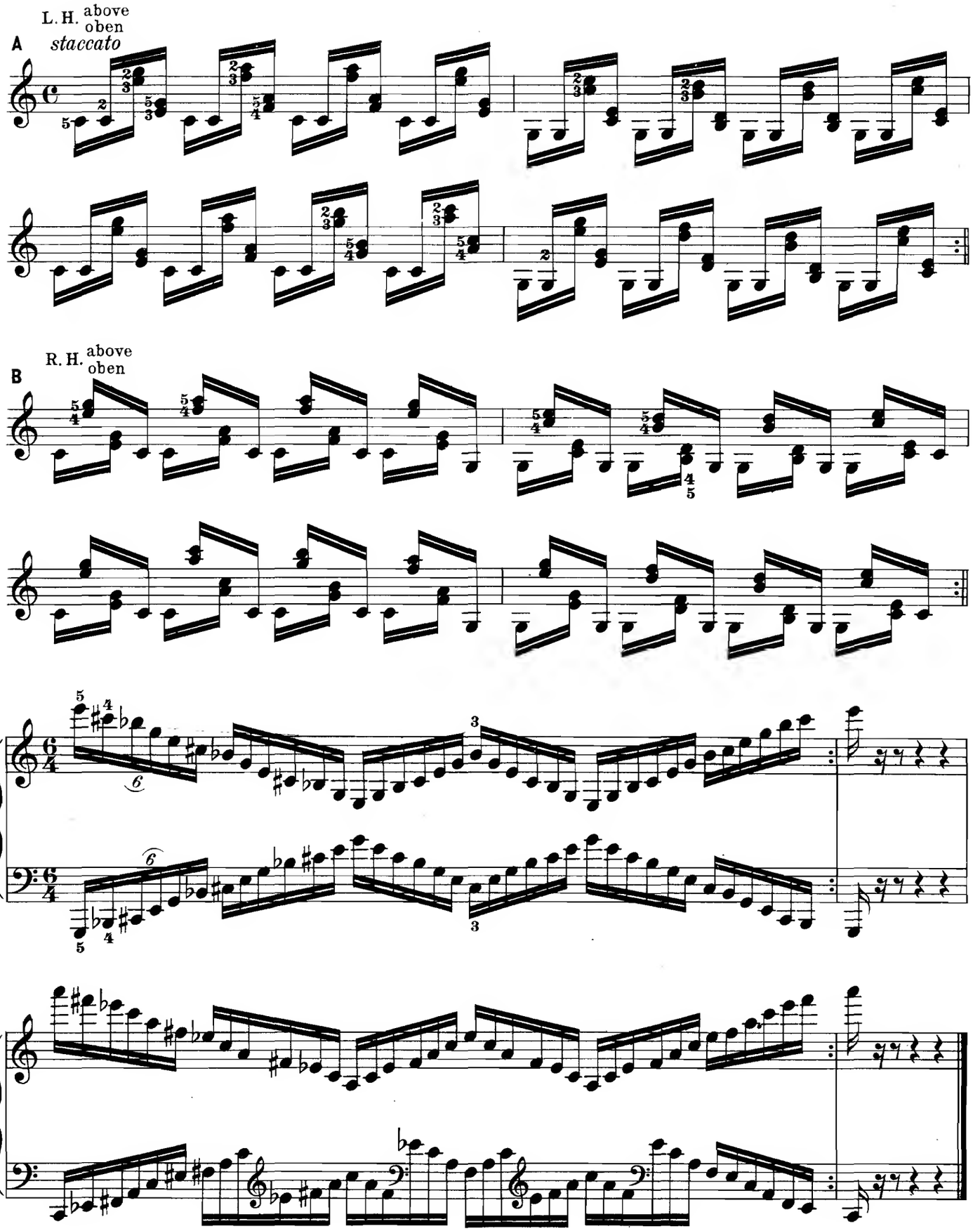
Ablösen und Übersetzen der Hände





* The hands must avoid each other swiftly, so that when they cross they can strike their keys with certainty and not prevent a free and sure touch.

* Die Hände müssen sich rasch aus dem Wege gehen, damit das gegenseitige Kreuzen derselben ein sicheres Treffen der Tasten und einen freien und bestimmten Anschlag nicht verhindere.


L. H. above
oben
A
staccato
R. H. above
oben
B

Exercises in Eye-training

The player must be able to follow with his eye the position and movement of each separate finger in the most various and intricate passages. The outer side of either hand, and more particularly the 5th finger, require especially vigilant watchfulness.

Watch exclusively, in turn:

a) The thumb,

b) The three long fingers,

c) The 5th finger of the r. h.; later the same fingers of the l. h.

Übungen für das Auge

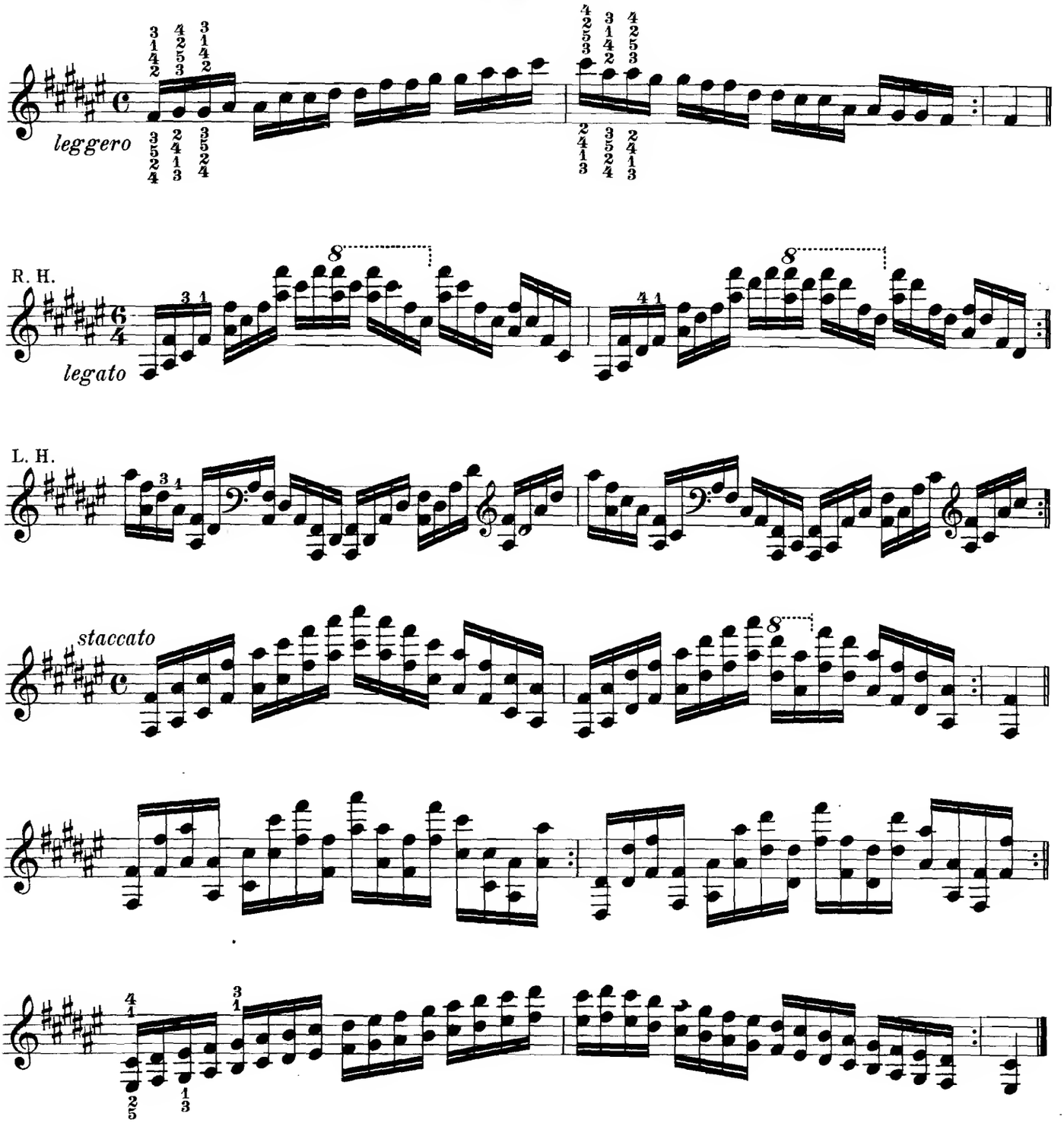
Der Spieler muss imstande sein, das Augenmerk auf die Stellung und Bewegungen der einzelnen Finger in den verschiedenartigsten Passagen richten zu können. Besonderes Studium erheischt die Bewachung der Aussenseite der Hand und namentlich des 5. Fingers.

Man beobachte ausschliesslich:

a) den Daumen;

b) die Mittelfinger;

c) den 5. Finger der r. H.; nachher diese Finger der l. H.



Accompaniment-Figures for the Left Hand

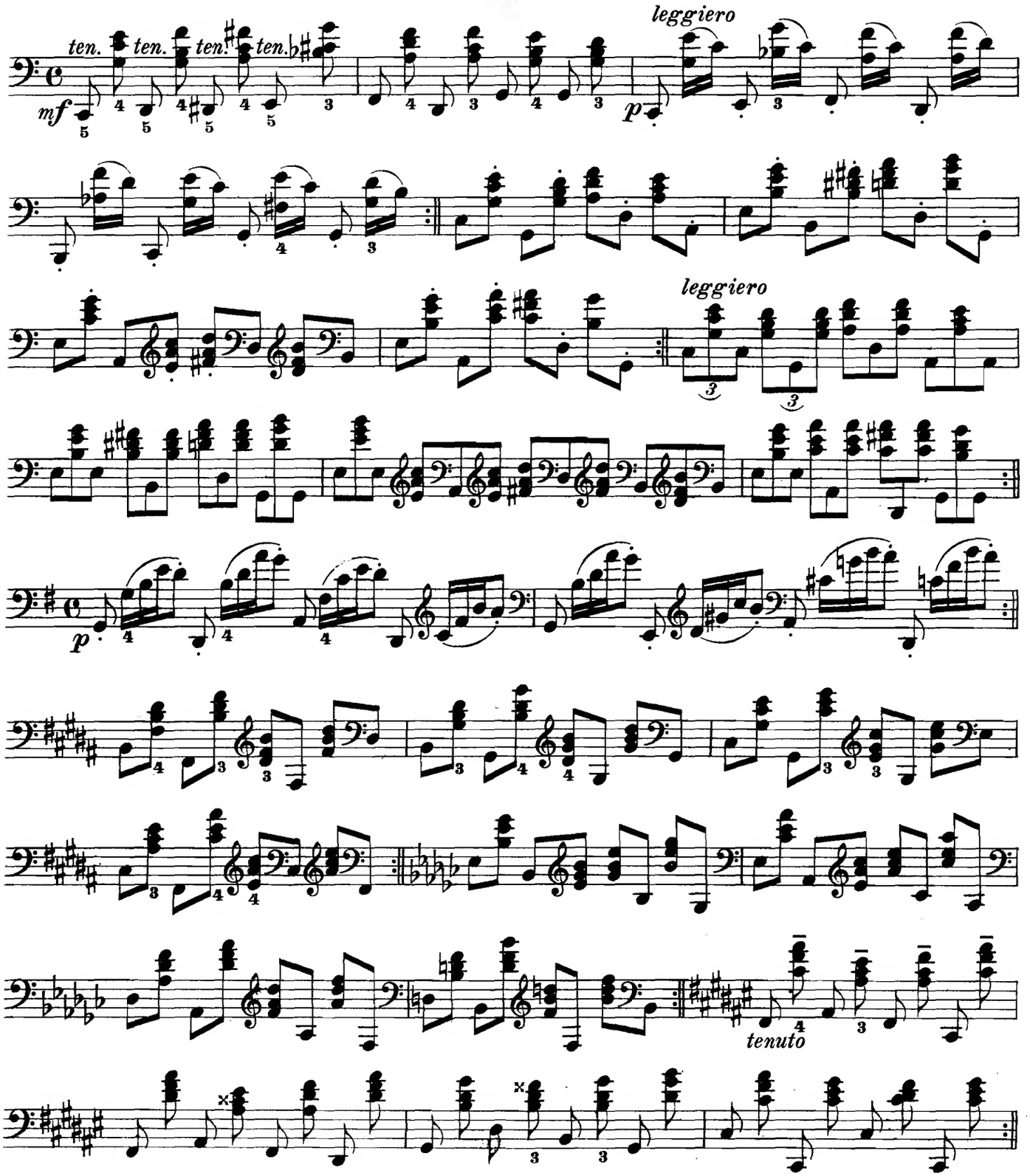
The bass note with the 5th finger, which is always held in correct position and independent of the others. The 4th finger must not lie against the 5th, neither should the hand be tilted towards the 5th finger.

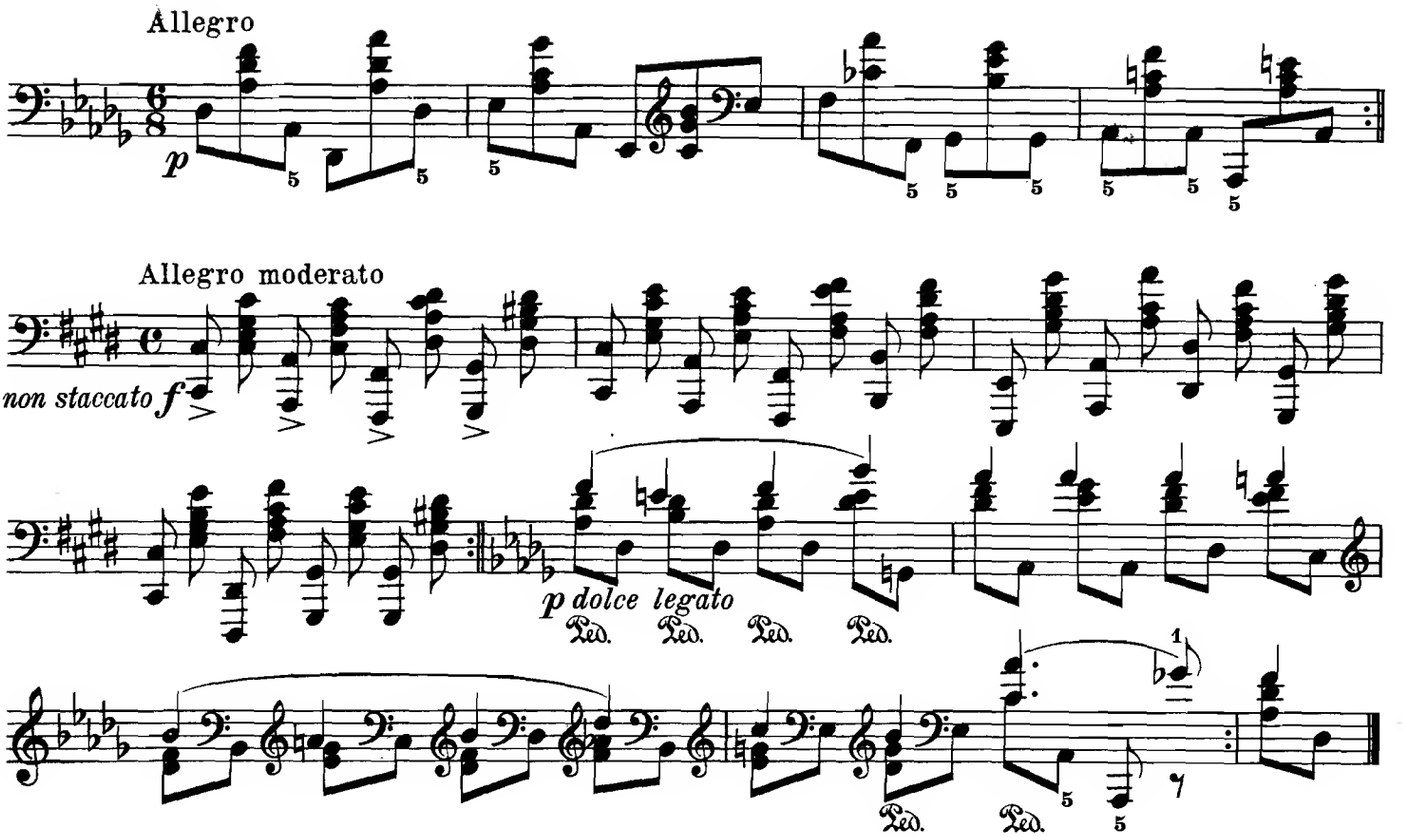
Employ the 5th finger on the lowest note of the chord only when the stretch makes it necessary.

Begleitungsfiguren für die linke Hand

Die Bassnote mit dem 5. Finger. Derselbe in stets korrekter und unabhängiger Haltung. Der 4. Finger darf nicht an den 5. lehnen und die Hand sich nicht nach dem 5. Finger senken.

Der 5. Finger wird auf der unteren Note des Akkordes nur dann benützt, wenn dies die Spannung erheischt.



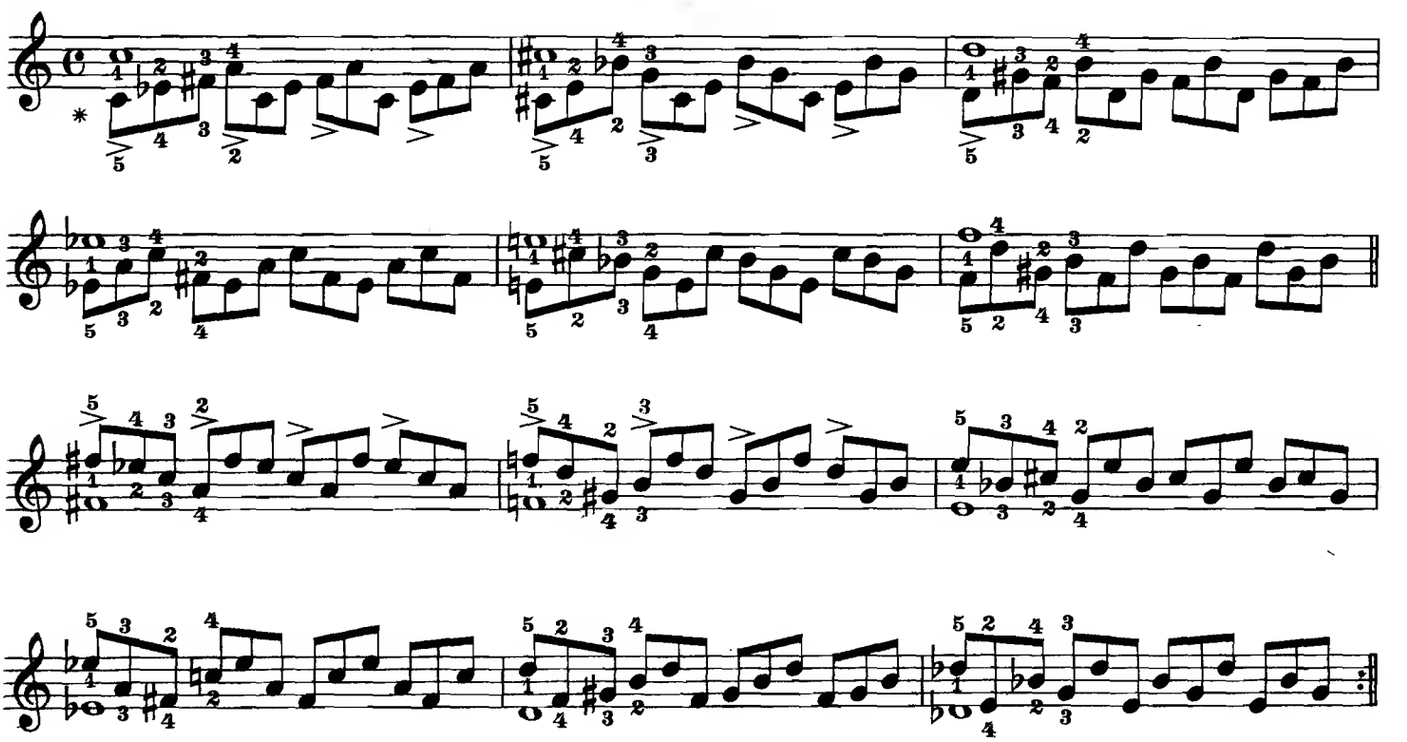


Accents

The accents are to be produced only by the hammer-like fall on the fingers; any assistance from the arm or hand must be avoided. Do not nod and shake the head.

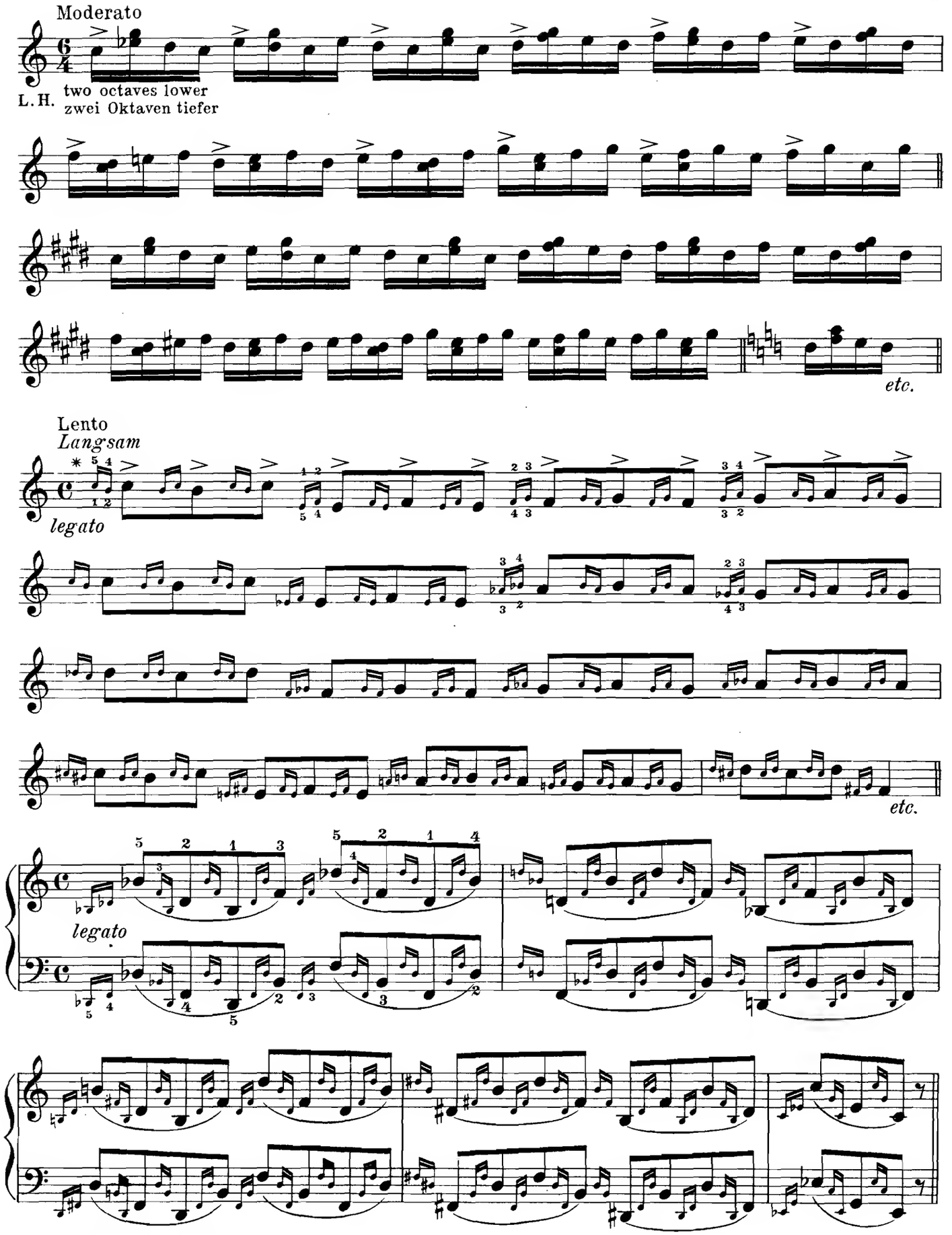
Akzente

Die Akzente sind durch die hammerartig fallenden Finger auszuführen; jede Mithilfe des Arms und der Hand muss vermieden werden. Keine Kopfbewegungen.



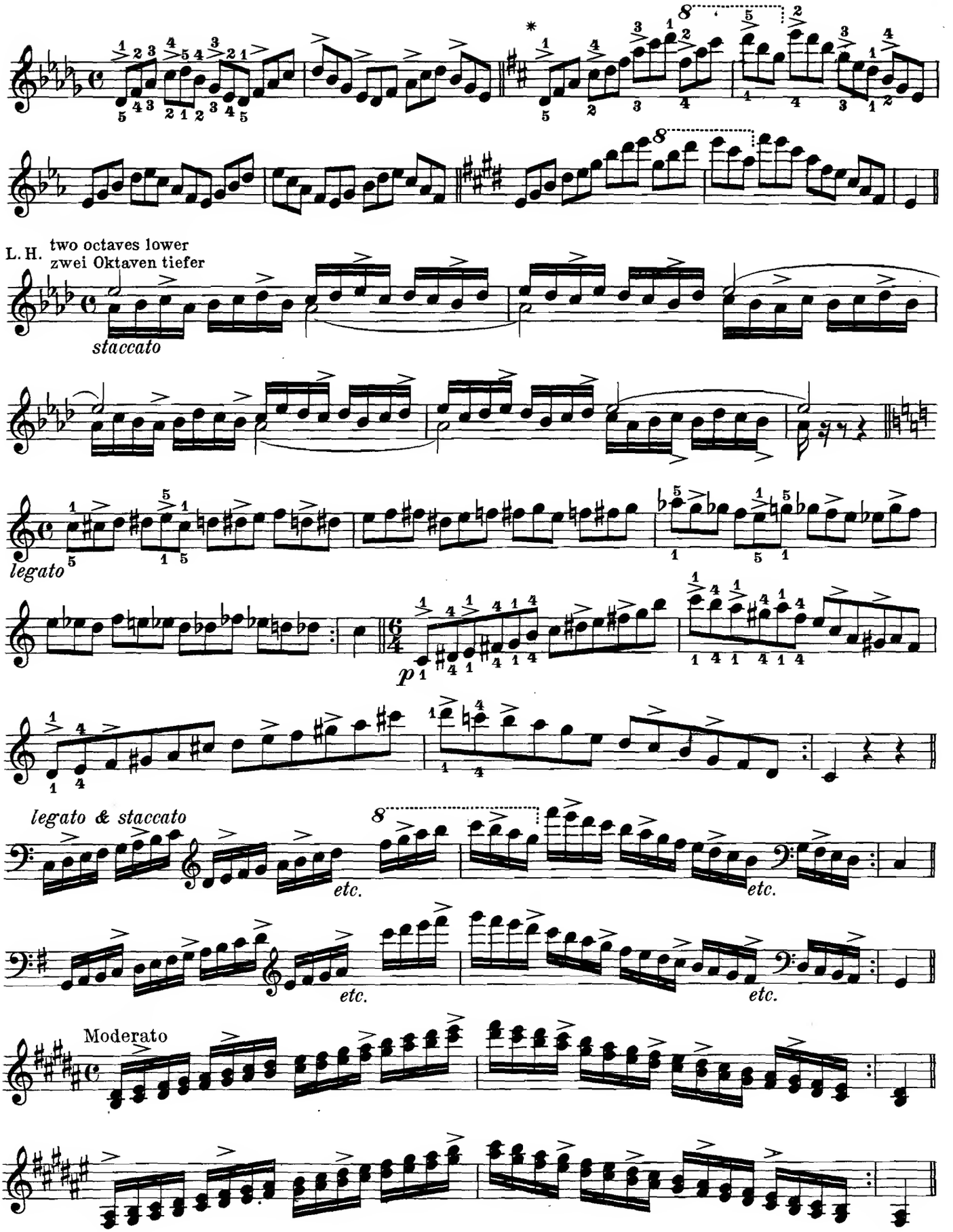
* Practise with the arpeggios.

* Mit den Arpeggien zu üben.



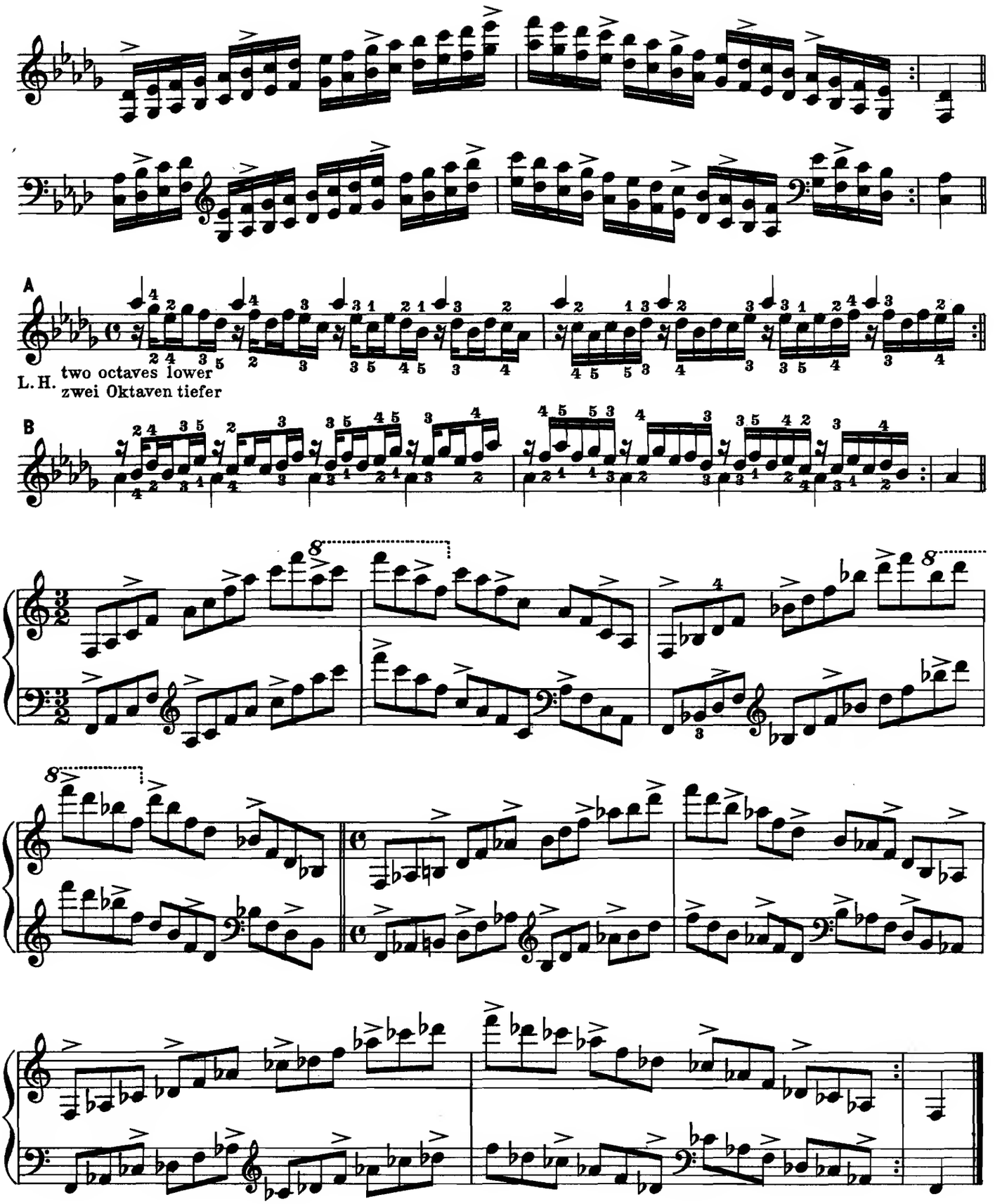
* Practise with the trills.

* Mit den Trillern zu üben.



* Practise this exercise only in D, E, F, G, A, B and C major — keys in which the thumb and 5th finger fall on white keys.

* Diese Übung nur in D, E, F, G, A, H und C-Dur — Tonarten in welchen der Daumen und 5. Finger auf Untertasten angewandt werden — zu üben.



a) 1. Accent on the second eighth.
2. Accent on the third eighth.
b) At first, each hand alone.

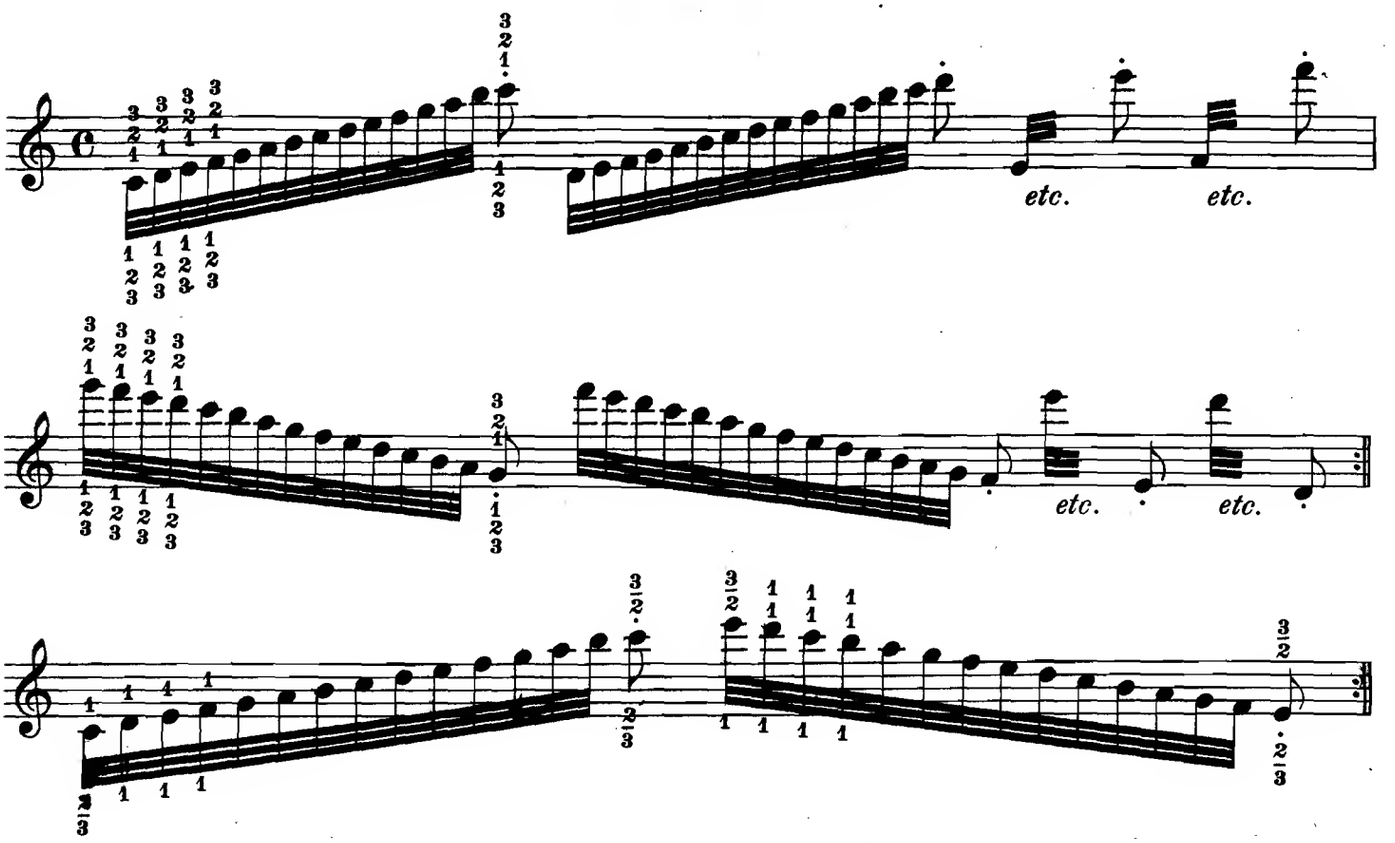
a) 1. Akzent auf dem 2. Achtel.
2. Akzent auf dem 3. Achtel.
b) Anfangs die Hände einzeln.

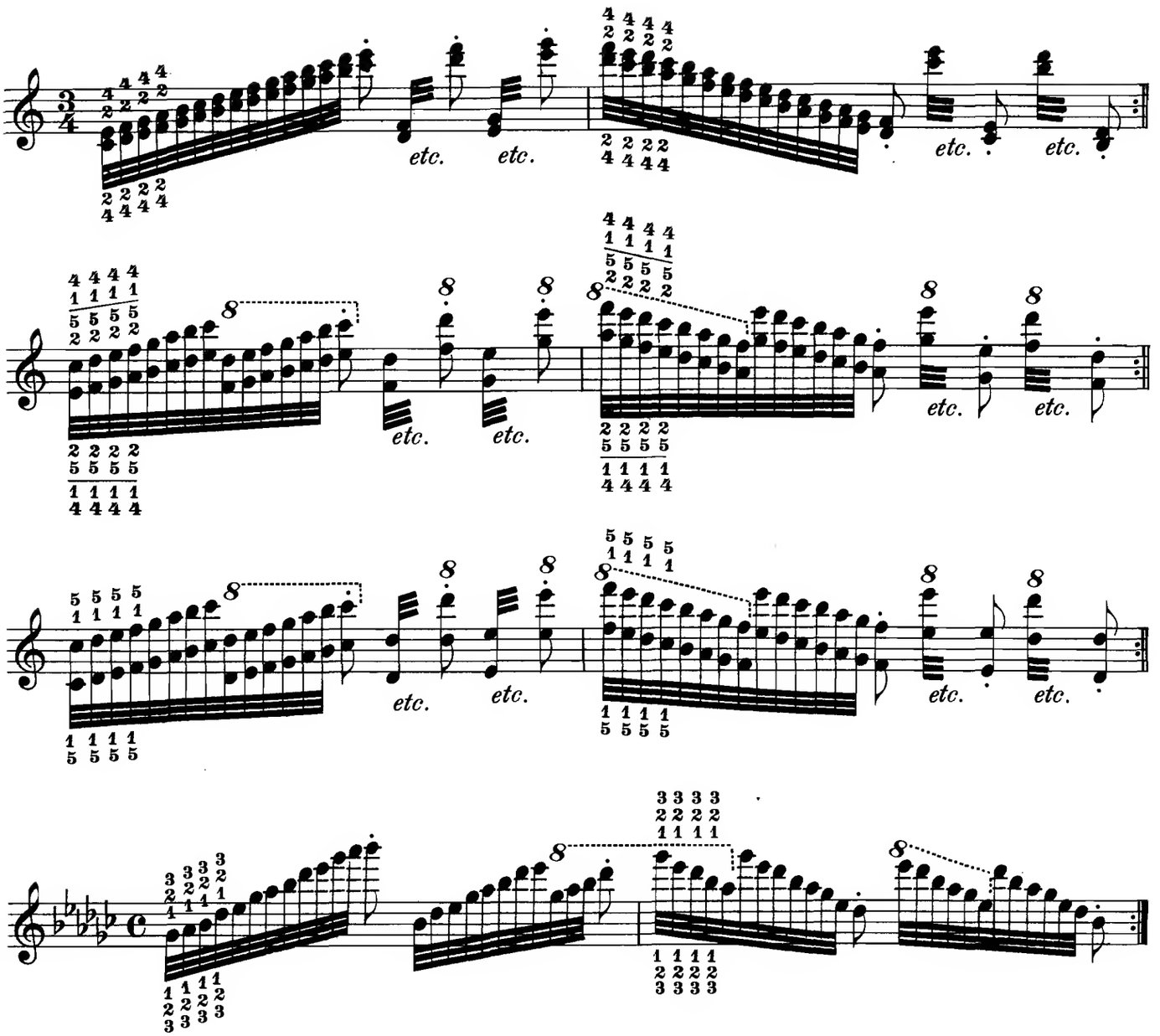
The Glissando

With a bold, sweeping attack. The passages must sound clear and clean-cut. The hand held in playing-position; it must not be contracted. (Hold the arm loosely.) Glide over the keys with the fingernail; do not touch them with the soft tip. For the upward glissando with the r. h. thumb, the outer side of the hand is turned toward the right, and for the downward glissando to the left. For the upward glissando with the 2d or 3d finger of the r. h., the *inner* side of the hand, and for the downward glissando the *outer* side, should be turned toward the right. For the left-hand glissando the hand will, of course, be turned in the contrary direction. In order that the finger may not slip off the keys, glide close to the black keys when playing on the white, and in the middle of the black keys when playing on them. At first, glide lightly over the keys without producing any tone; by degrees press them deeper and deeper, until you can execute the glissando with complete keyfall and full tone. For the thumb-glissando, in the r. h. upwards and in the l. h. downwards, the 2d or 3d finger may strike the finishing note; in the r. h. downwards and l. h. upwards, the same fingers may strike the first note. The glissando in thirds, sixths (with the same sideways movements as when gliding with the 2d or 3d finger) and octaves, should be practised, to begin with, *downwards* in the r. h. and *upwards* in the l. h. In the octave-glissando with the r. h., the 5th finger is bent inward going up, and the thumb going down; with the left hand, just the reverse.

Das Glissando.

Mit schwunghaftem Anlauf; das Schliessen der Passagen verständlich und bestimmt. Die Hand in Spielposition; dieselbe darf nicht zusammengezogen werden. (Lose Haltung des Arms.) Man gleitet mit dem Nagel des Fingers, dessen Fleisch die Taste nicht berühren darf. Im Aufwärtsgleiten mit dem Daumen der r. H. wird die Aussenseite dieser Hand nach rechts und im Abwärtsgleiten nach links gehalten. Beim Gleiten mit dem 2. oder 3. Finger der r. H. ist aufwärts die *Innen-* und abwärts die *Aussen*seite dieser Hand nach rechts zu wenden. In der l. H. werden die entgegengesetzten Seitenbewegungen gemacht. Die weissen Tasten sind nahe an den Obertasten und diese, im Glissando auf Obertasten, in der Mitte anzuschlagen, um ein Ausgleiten der Finger zu verhindern. Anfangs werden die Tasten nur leicht und tonlos berührt, allmählich tiefer heruntergedrückt und schliesslich wird das Glissando mit ganz tiefem Fall der Tasten und vollem Ton ausgeführt. Im Glissando mit dem Daumen kann in der r. H. aufwärts und in der l. H. abwärts für die Schlussnote, sowie in der r. H. abwärts und in der l. H. aufwärts für die Anfangsnote der 2. bzw. 3. Finger benützt werden. Das Glissando in Terzen, Sexten (mit Seitenbewegungen wie beim Gleiten des 2. und 3. Fingers) und Oktaven übe man zuerst in der r. H. *ab*wärts und in der l. H. *auf*wärts. Im Oktavenglissando wird in der r. H. aufwärts der 5. Finger und abwärts der Daumen eingebogen. In der l. H. ist das Entgegengesetzte zu tun.



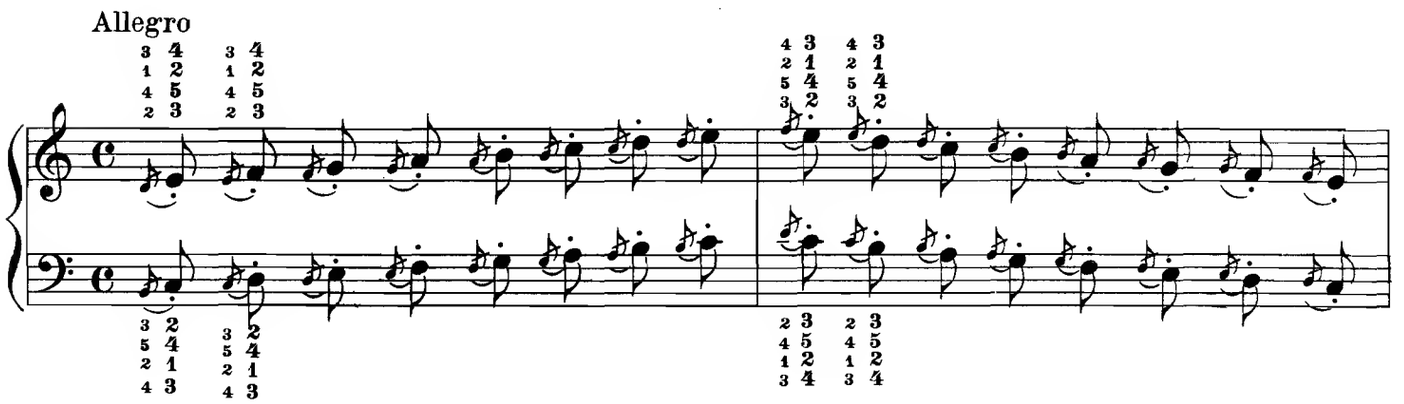


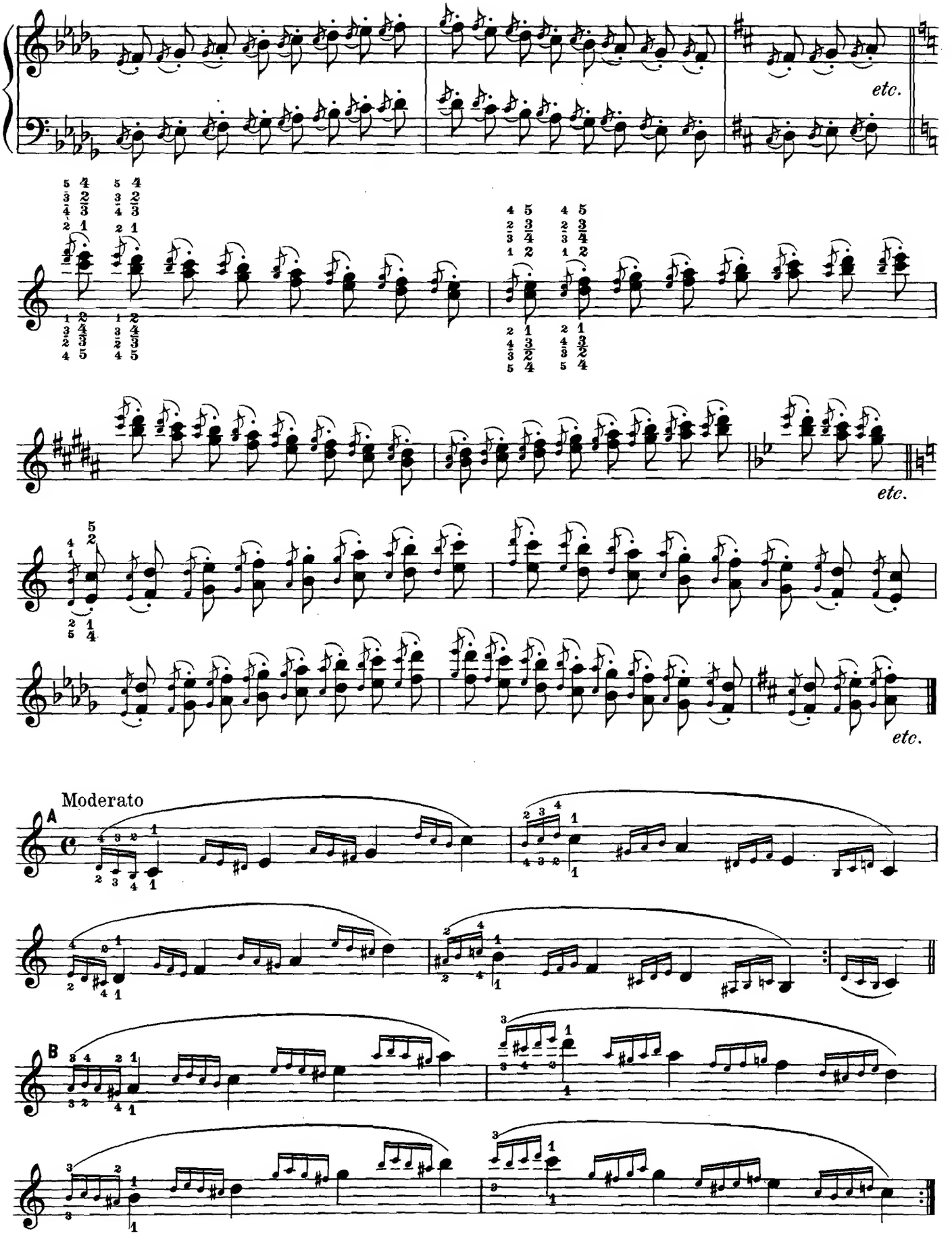
Appoggiaturas, Mordents

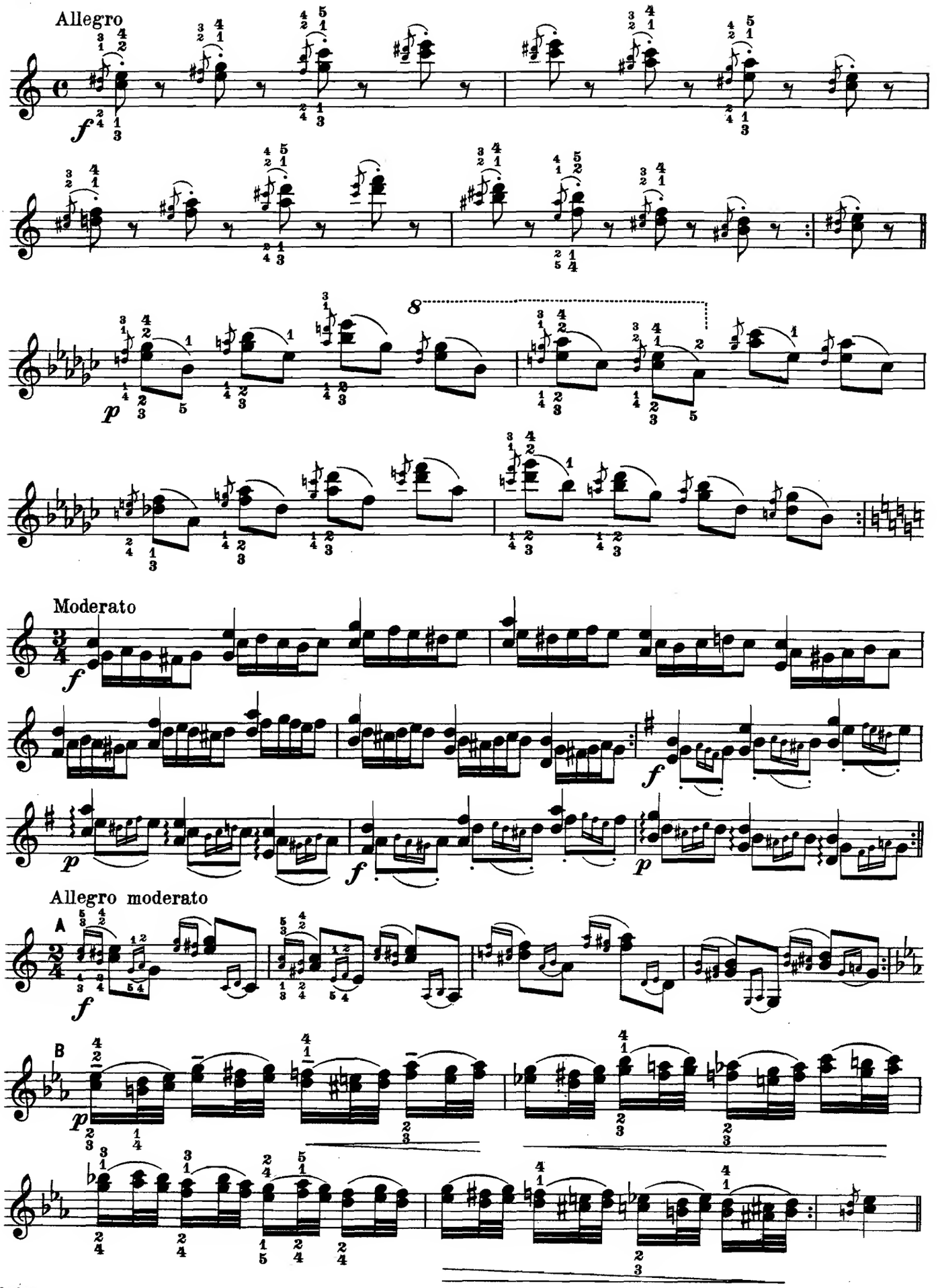
The fingers executing the appoggiaturas must fly up swiftly, simultaneously with the striking of the principal note. Be careful not to let the fingers lie too long, or to lift them sluggishly.

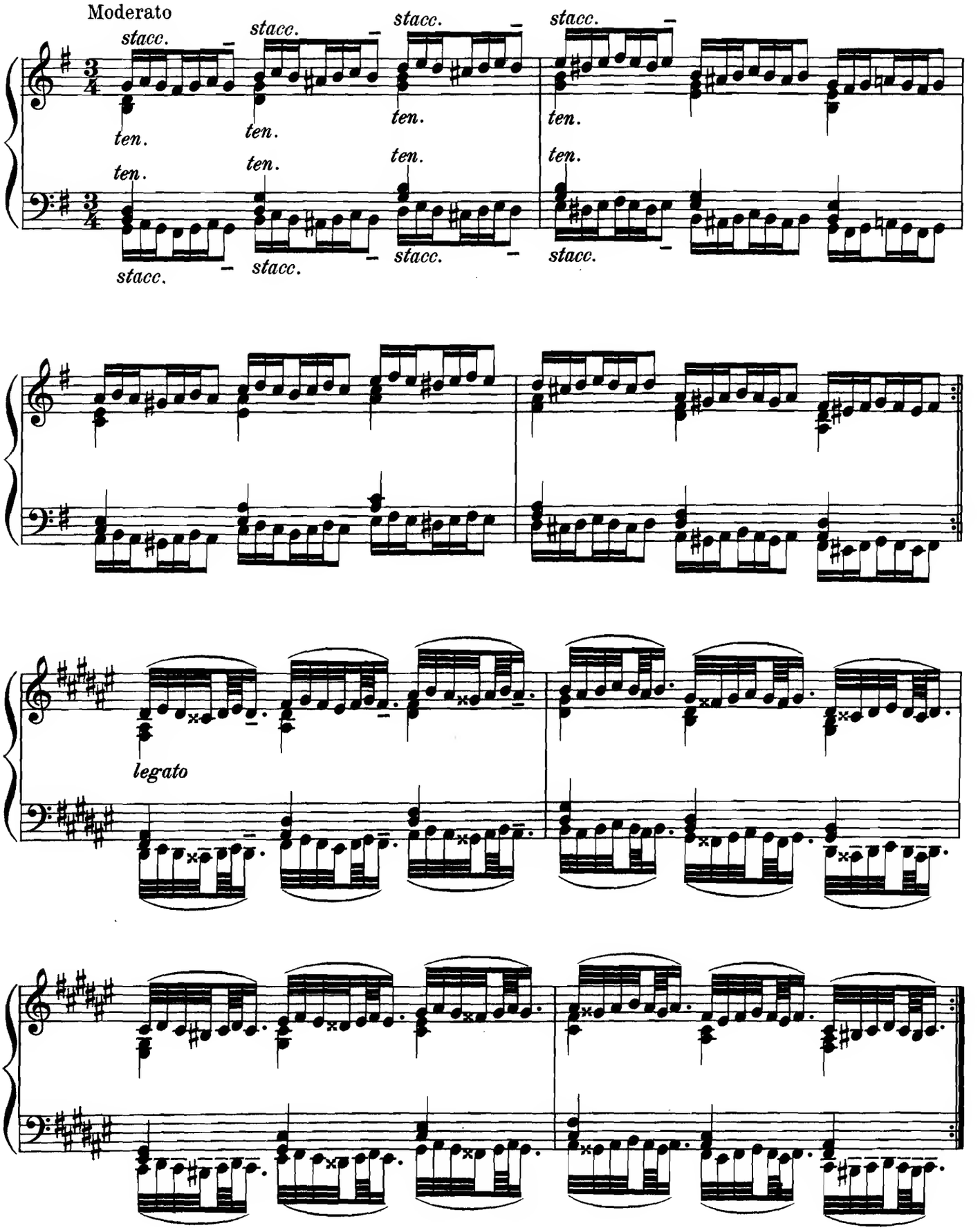
Vorschläge, Mordente

Die, die Vorschläge ausführenden Finger werden (gleichzeitig mit dem Anschlag der Hauptnote) rasch aufgehoben. Man hüte sich vor einem zu langen Liegenlassen und trägem Aufheben der Finger.



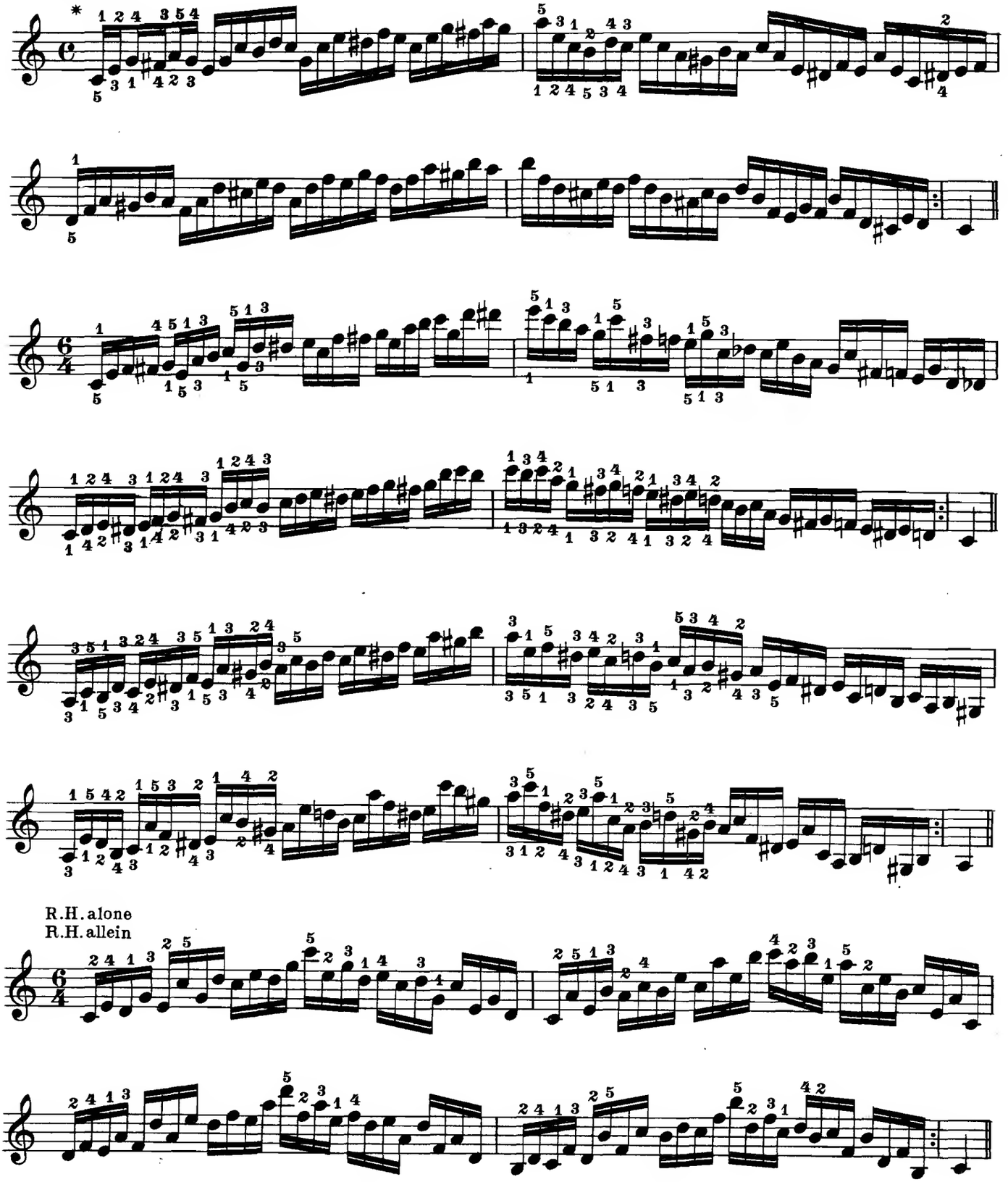

etc.
etc.
etc.
Moderato
A
B


Allegro
Moderato
Allegro moderato
A
B

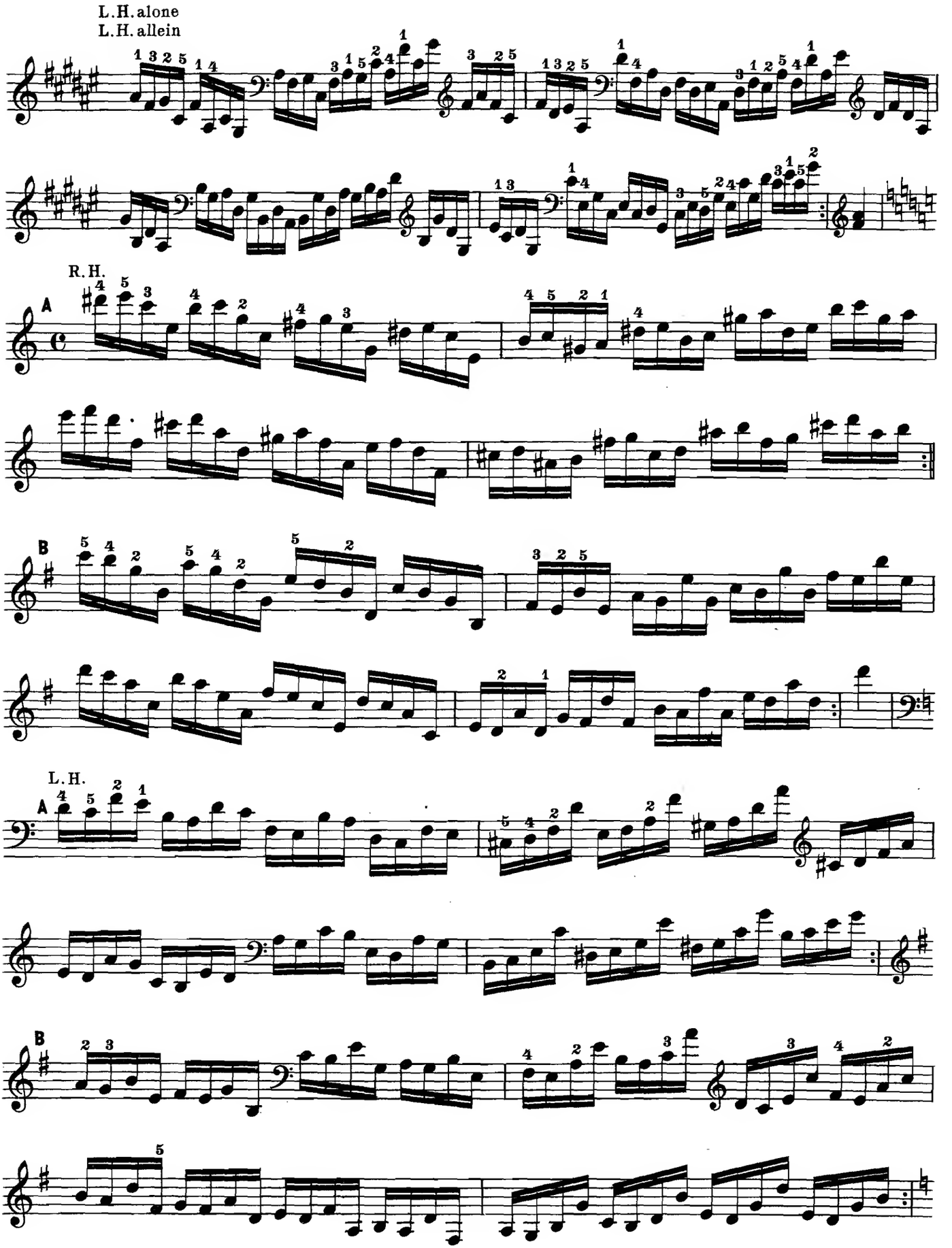

Moderato
stacc.
ten.
legato

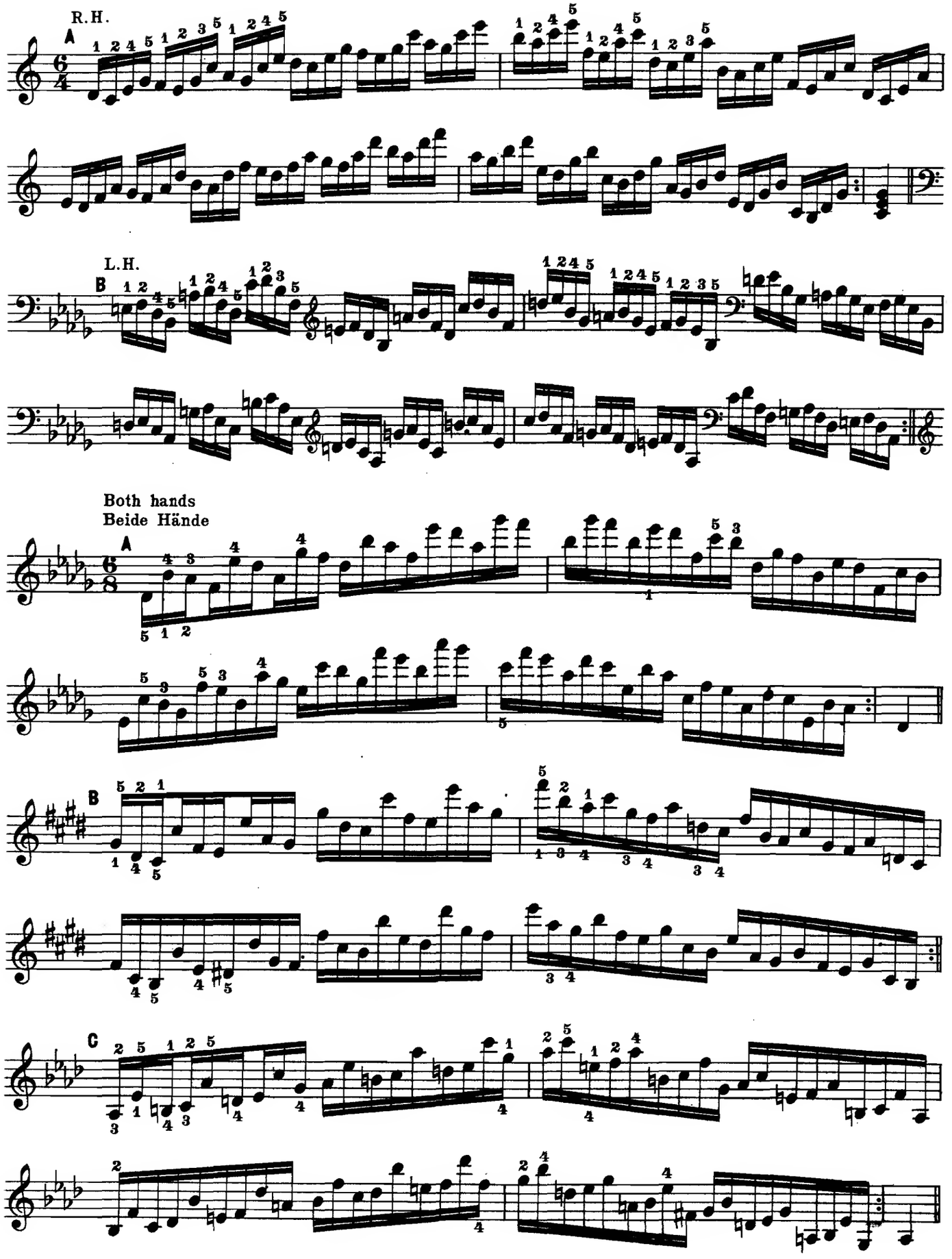
Fluency and Lightness | Geläufigkeit und Leichtigkeit

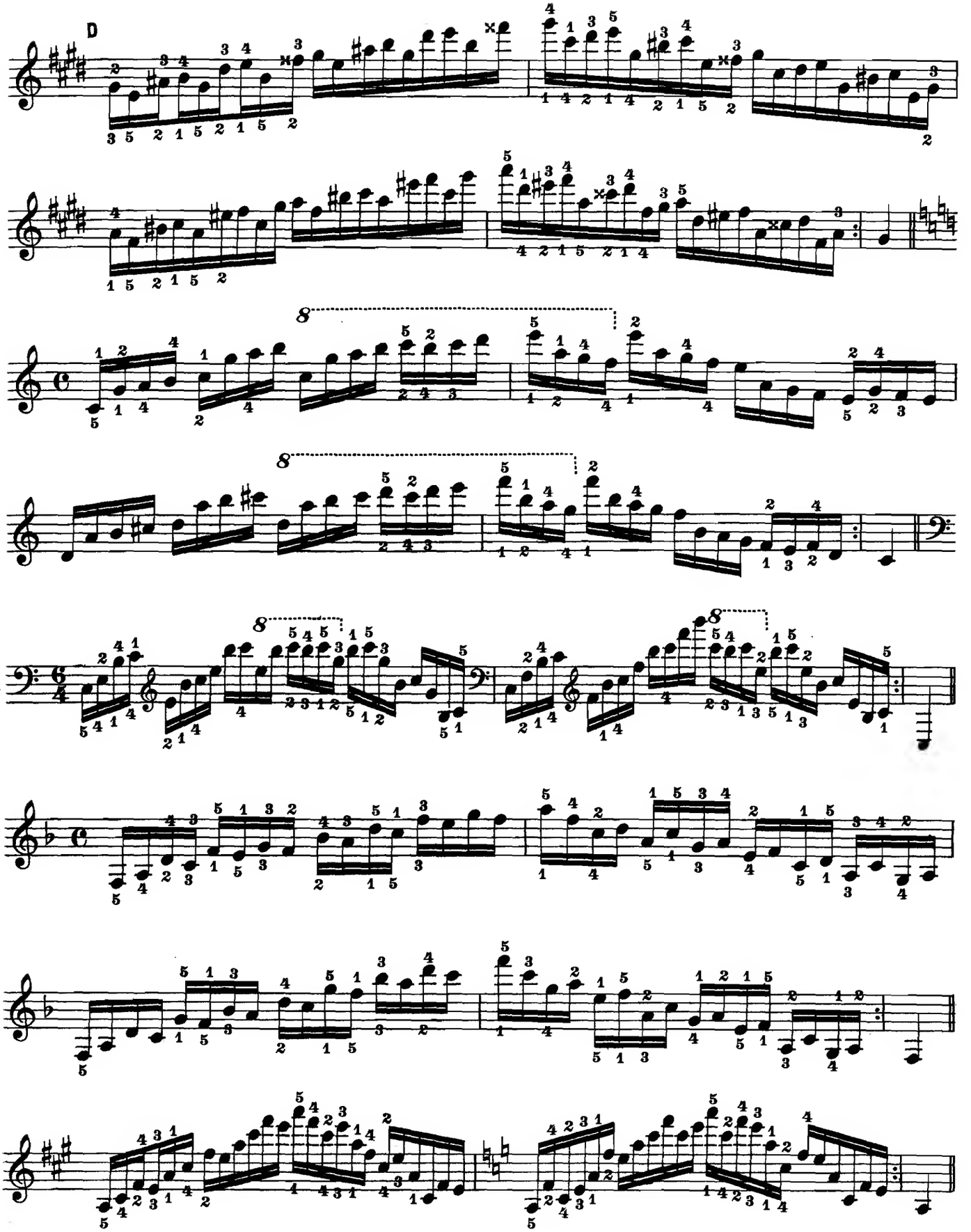
Allegro

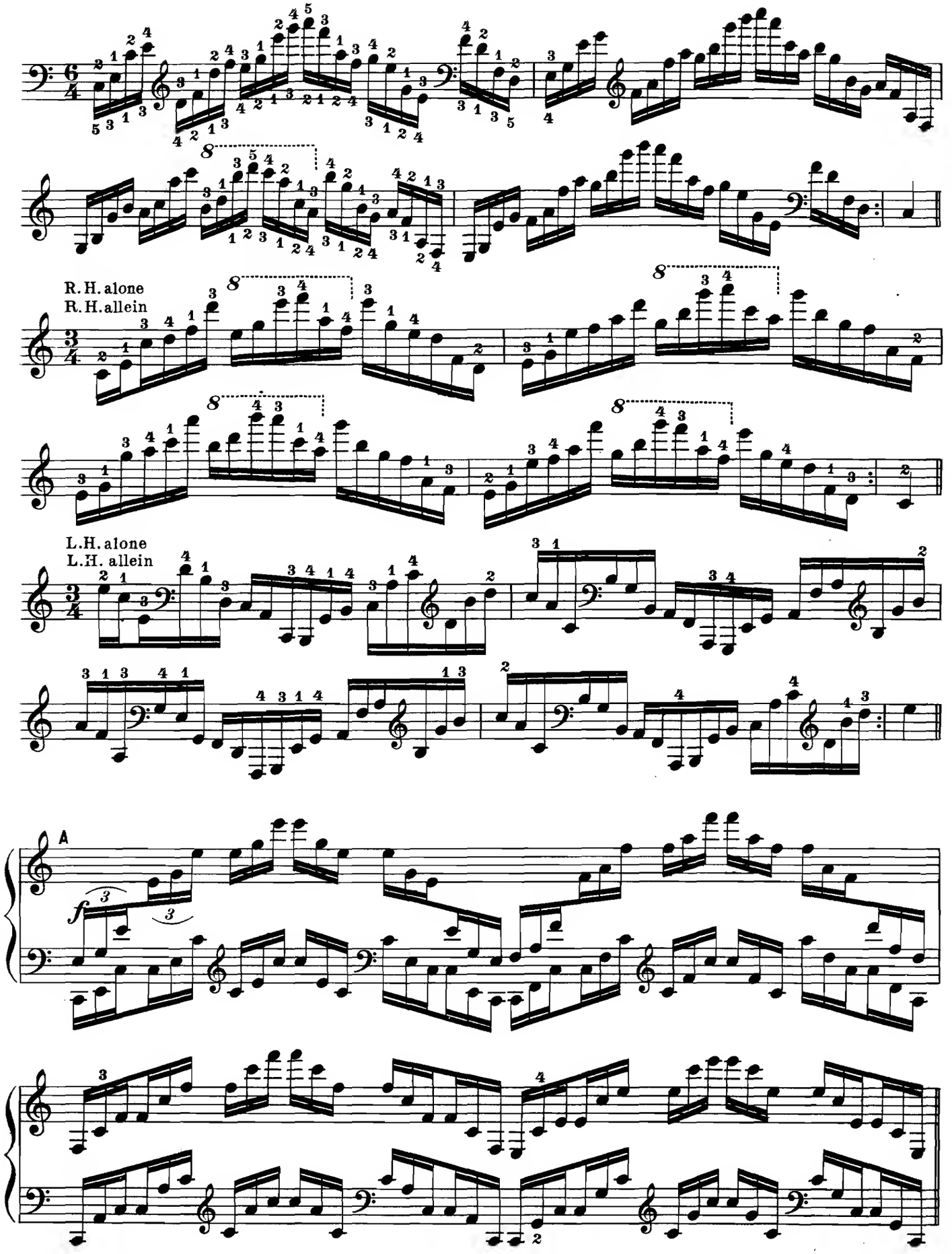


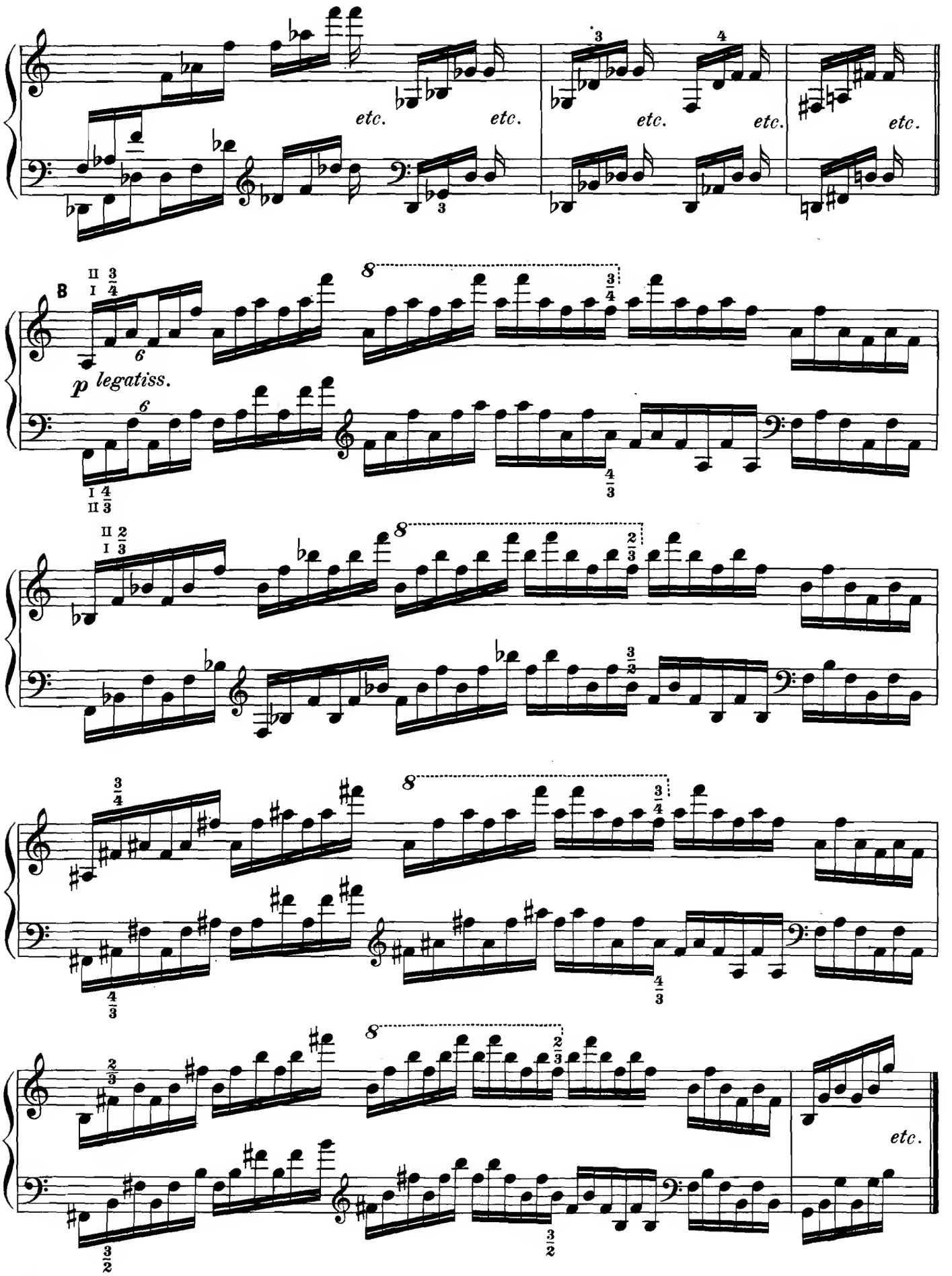
* To be practised, and played, both *f* and *p*. | * *f* und *p* zu üben und auszuführen.


L.H. alone
L.H. allein
R.H.
A
B
L.H.
A
B


R.H.
A
L.H.
B
Both hands
Beide Hände
A
B
C


D


R. H. alone
R. H. allein
L. H. alone
L. H. allein
A
f


etc.
etc.
etc.
etc.
etc.
B
p legatiss.
8

The "Pearly" Touch

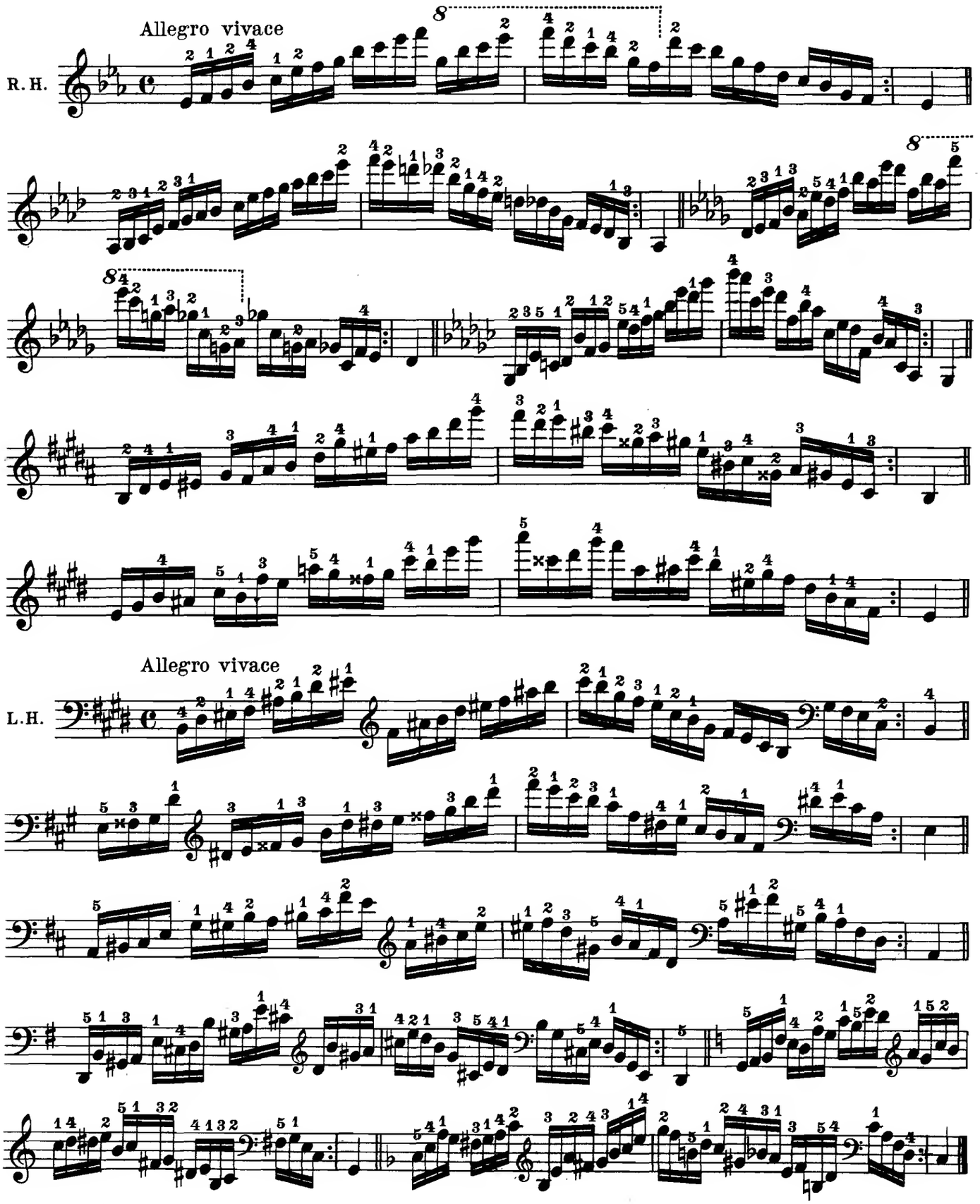
(Piano and Pianissimo)

Although *p* and *pp*, this exercise must be executed with extreme clarity and a round, well-defined tone. Do not merely whisk over the keys with a superficial touch.

Perlendes Spiel

(Piano und pianissimo)

Obwohl *p* und *pp*, muss diese Übung mit grösster Klarheit und gesundem Ton ausgeführt werden. Die Tasten nicht bloss auf der Oberfläche zu streifen.

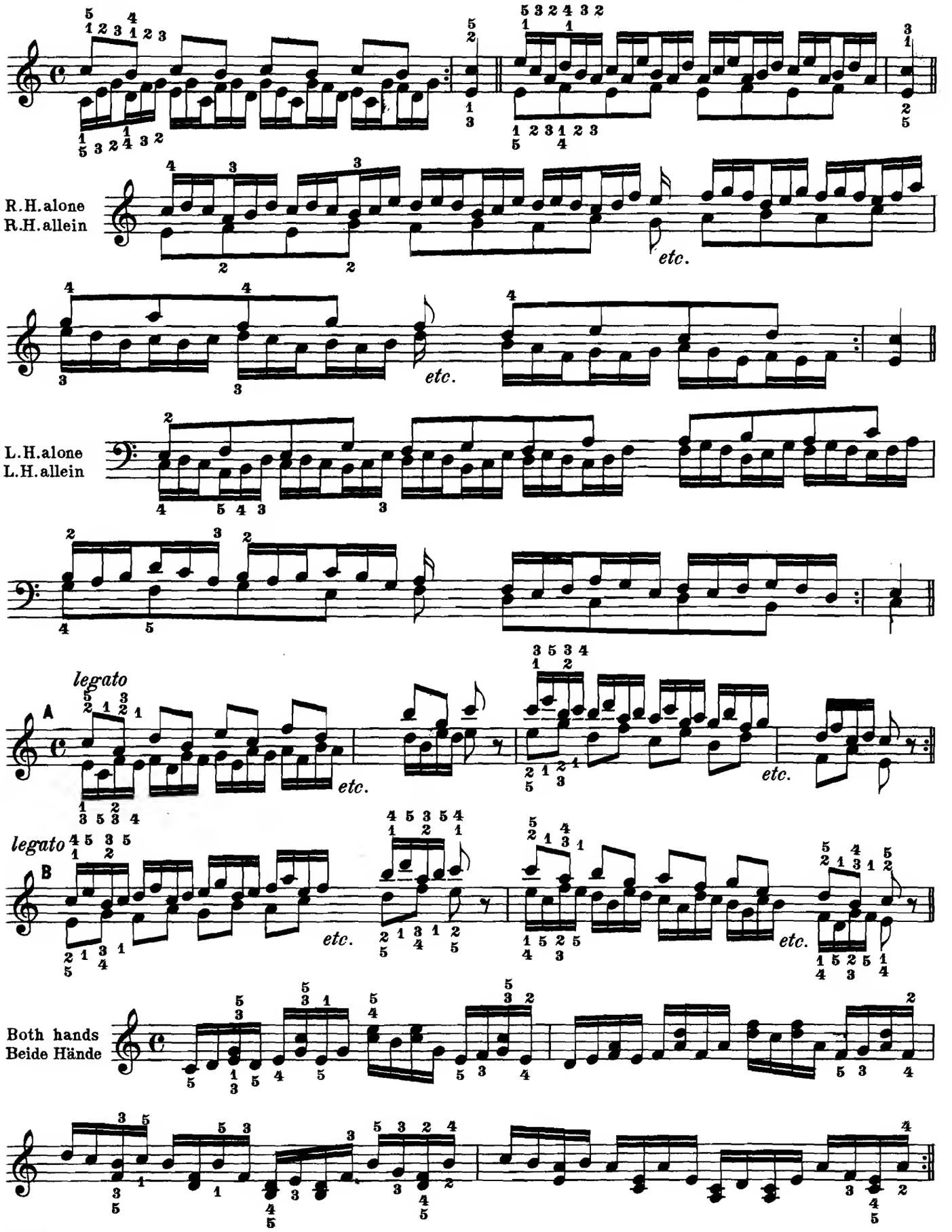


Double-Notes

and Exercises for Strengthening the Fingers

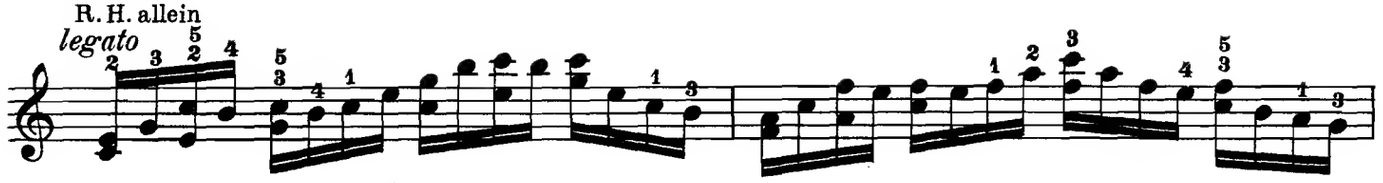
Doppelgriffe

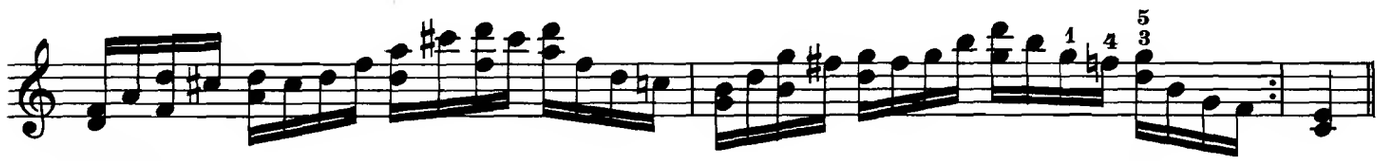
und Übungen zur Kräftigung der Finger



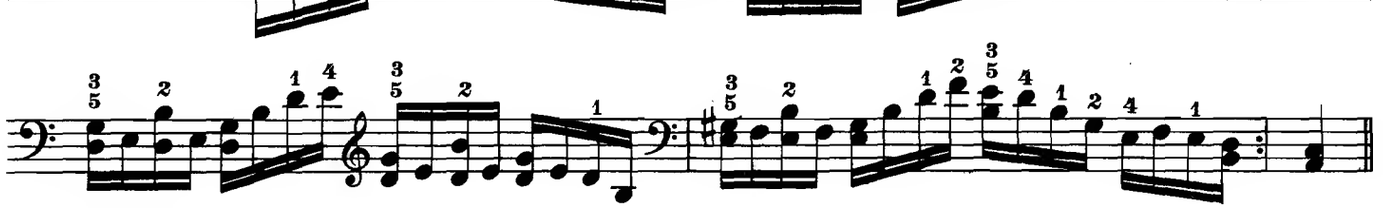
R. H. alone
R. H. allein

legato





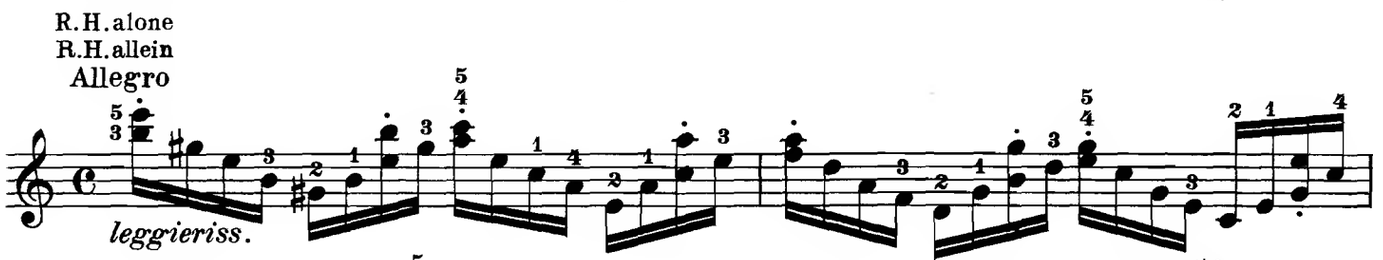
L. H. alone
L. H. allein

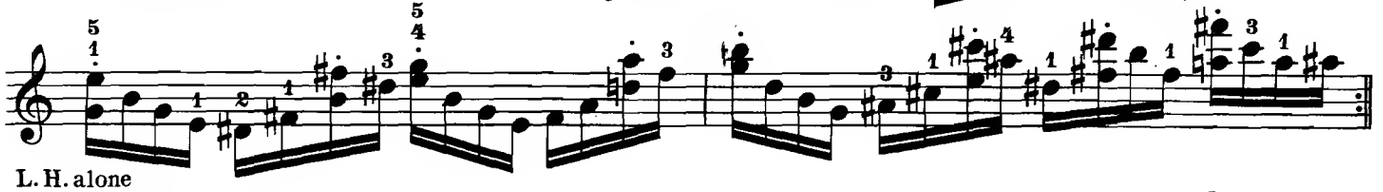


R. H. alone
R. H. allein

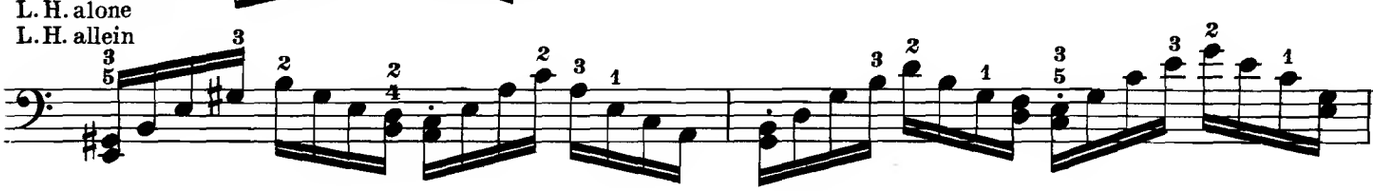
Allegro

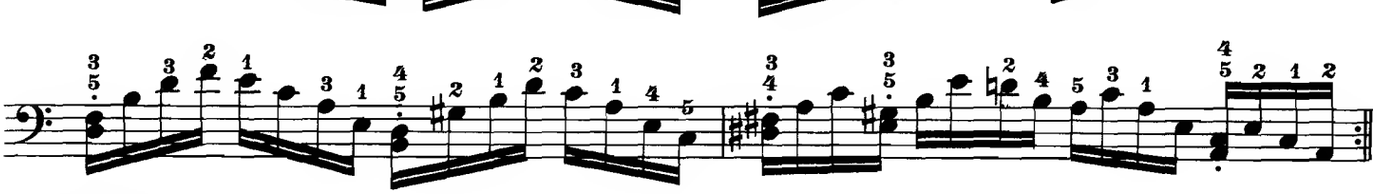
leggieriss.





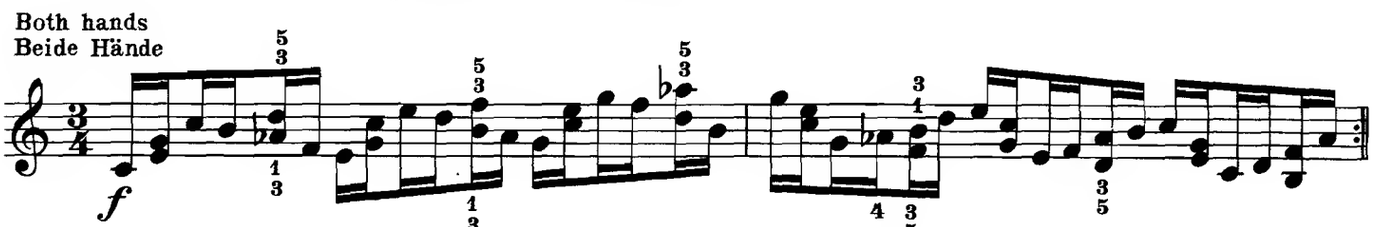
L. H. alone
L. H. allein



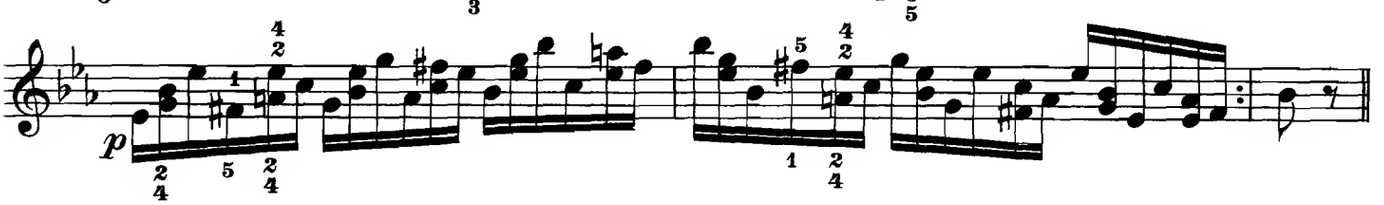


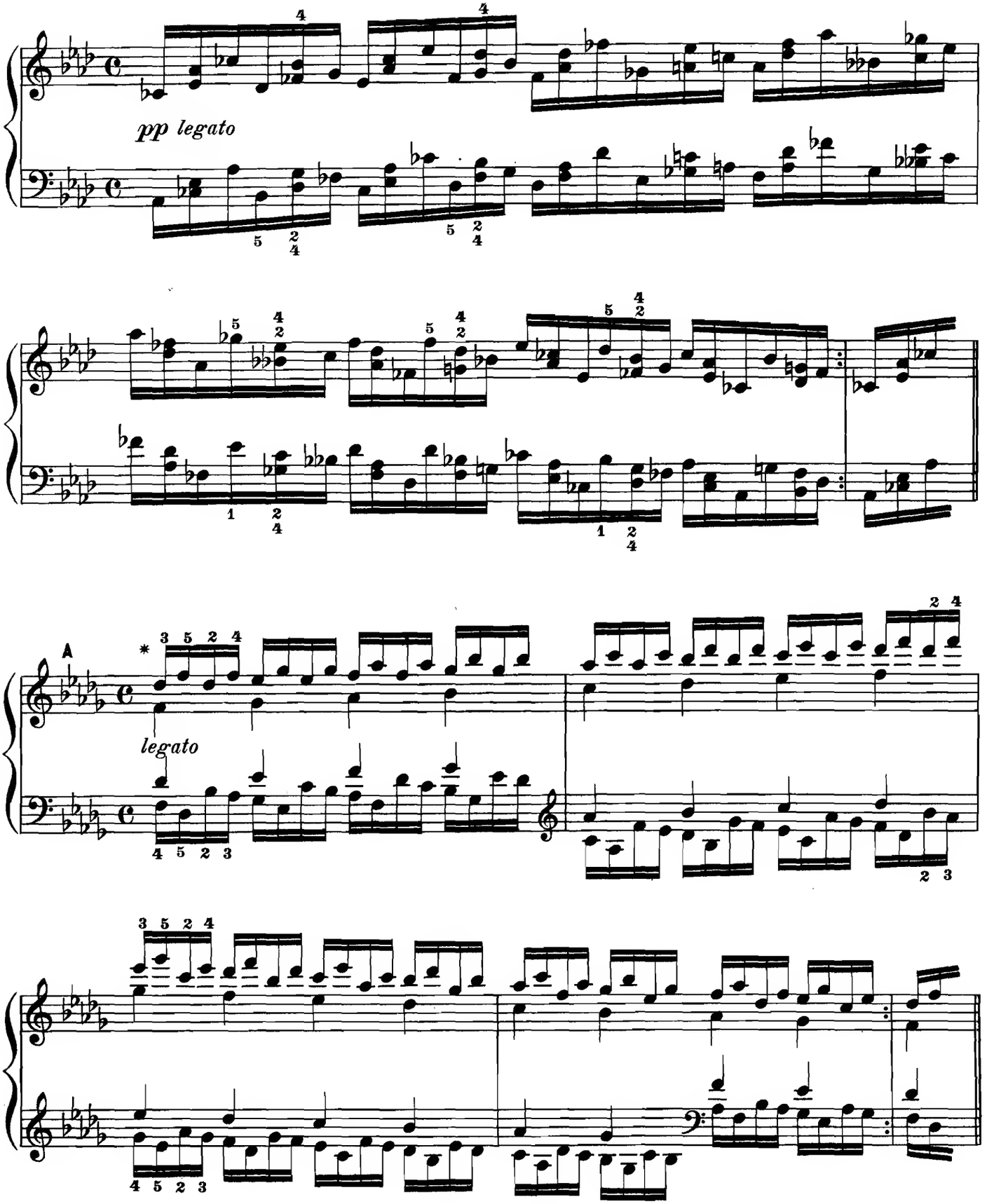
Both hands
Beide Hände

f



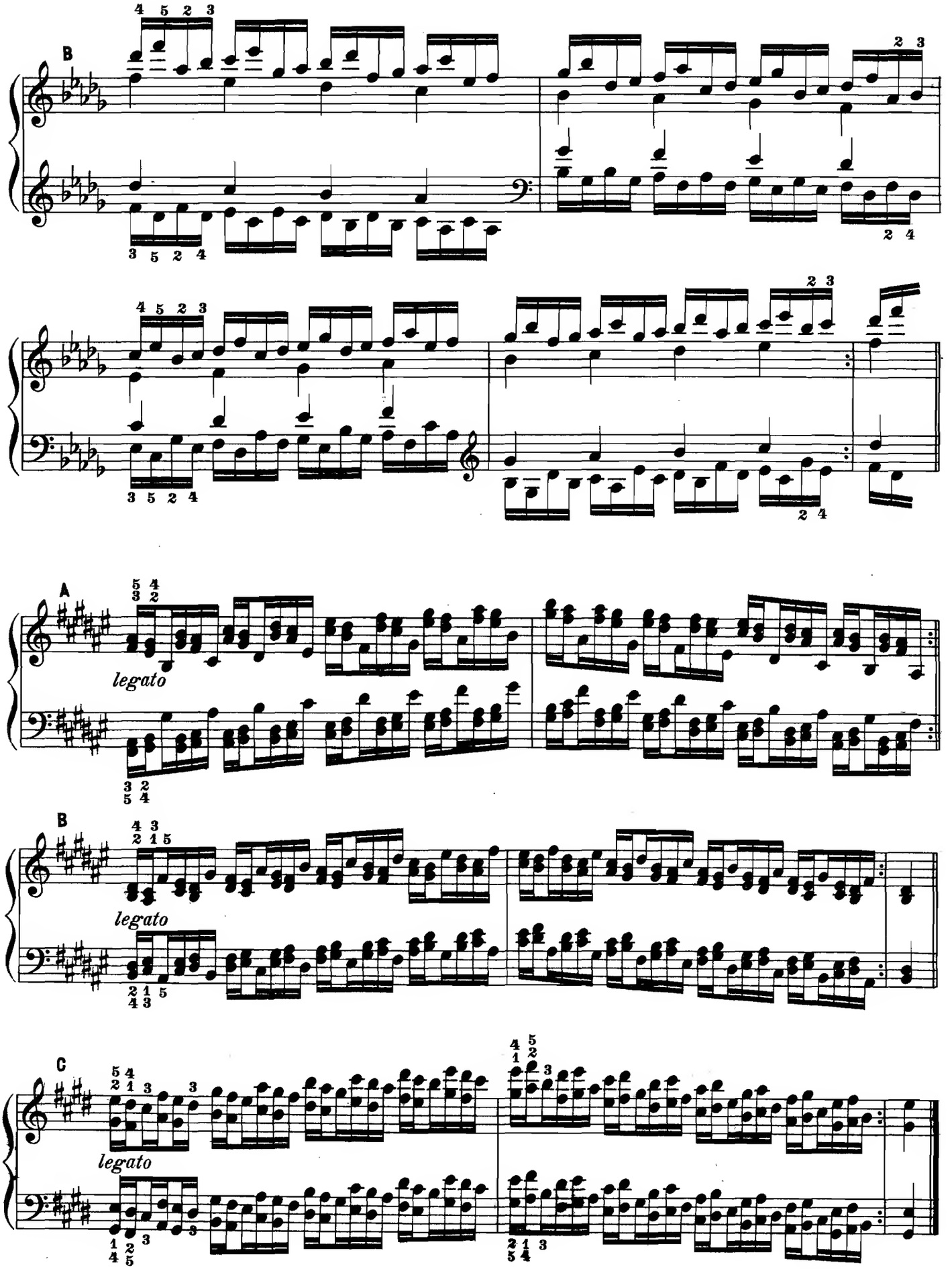
p





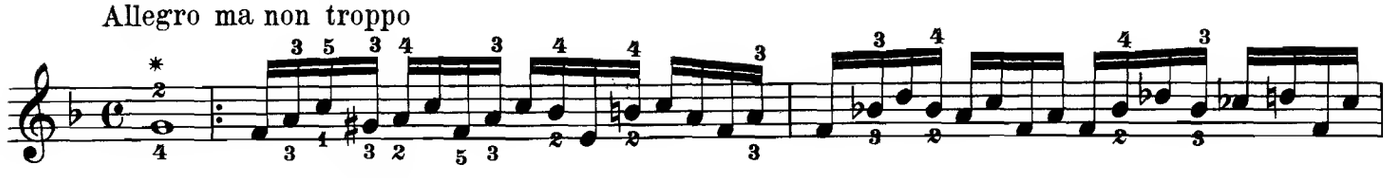
* Also practise the 16th-notes *staccato*. The quarter-notes are *legato*.

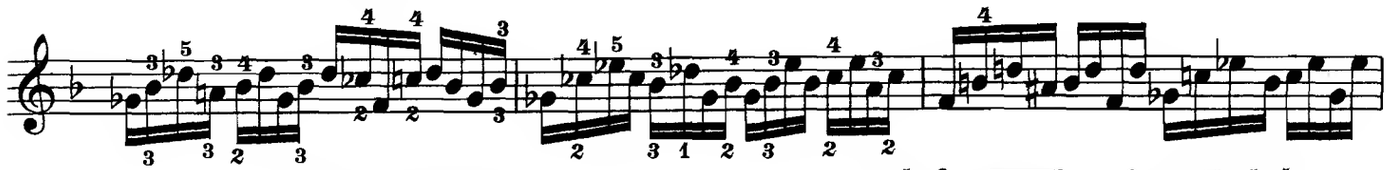
* Die Sechzehntel auch *staccato* zu üben. Die Viertelnoten gebunden.

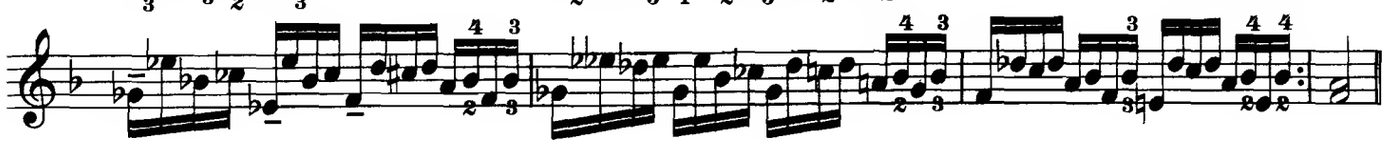

B
A
legato
B
legato
C
legato

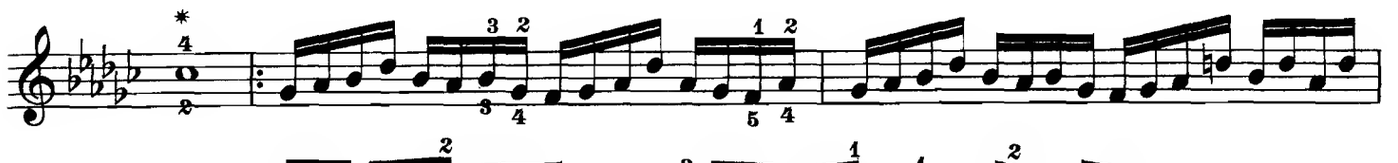
Independence of the Fingers | Unabhängigkeit der Finger

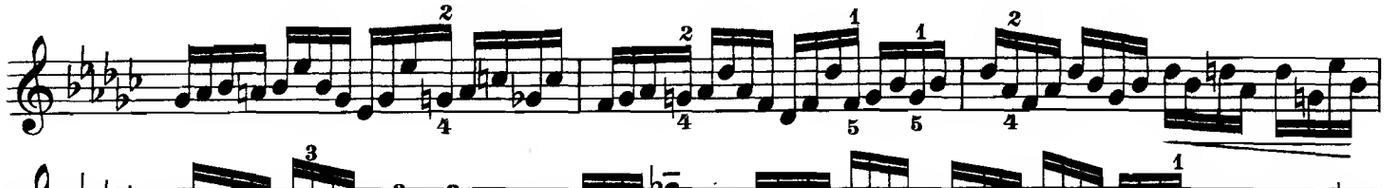
Allegro ma non troppo

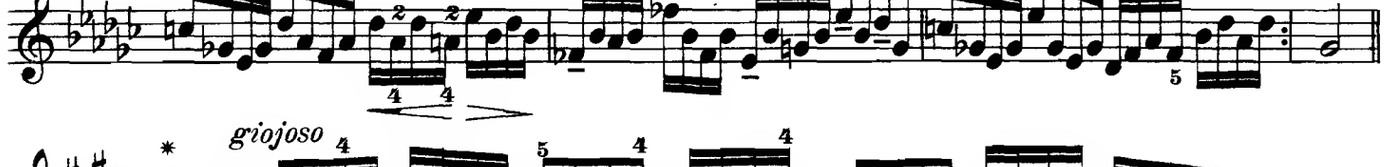




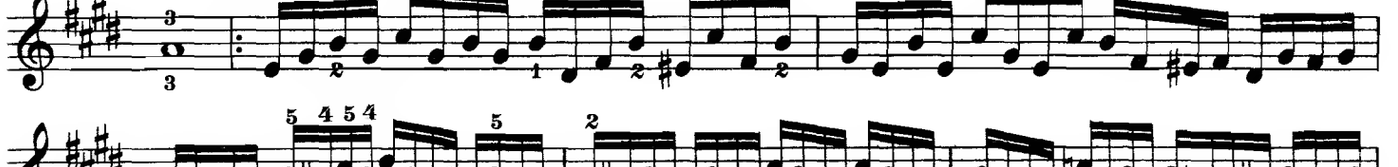


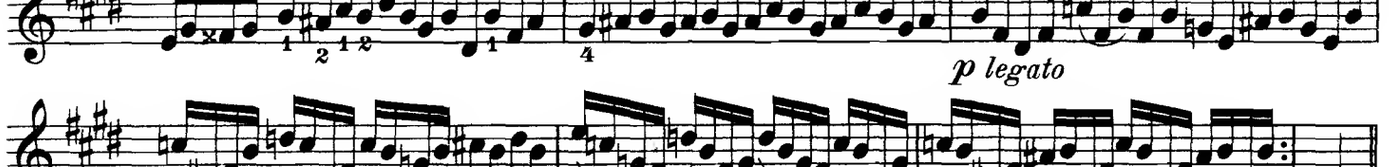




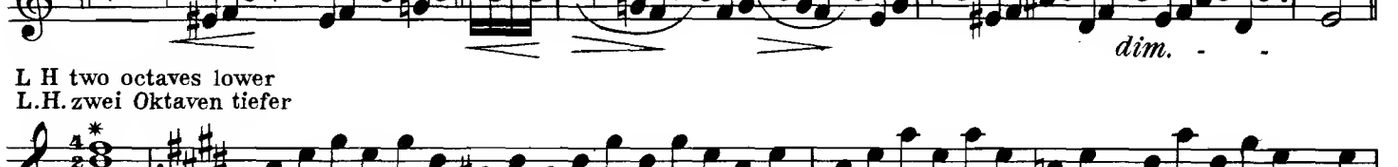


giojoso



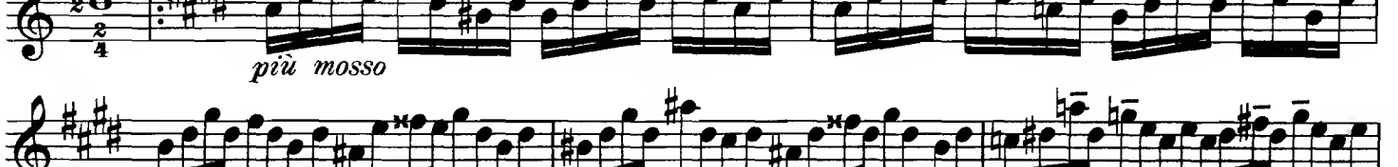


p legato

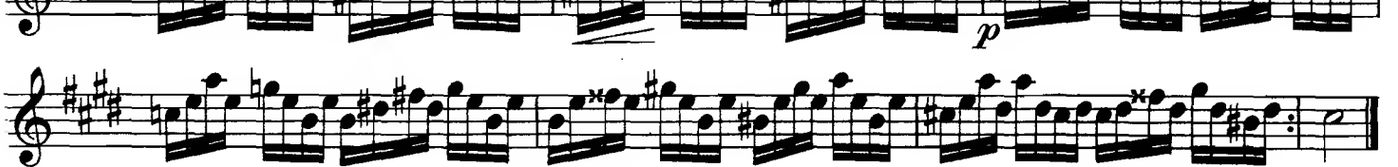


dim.

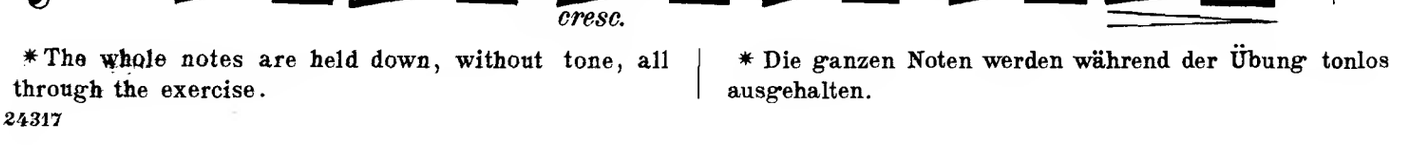
L H two octaves lower
L.H. zwei Oktaven tiefer



più mosso



p

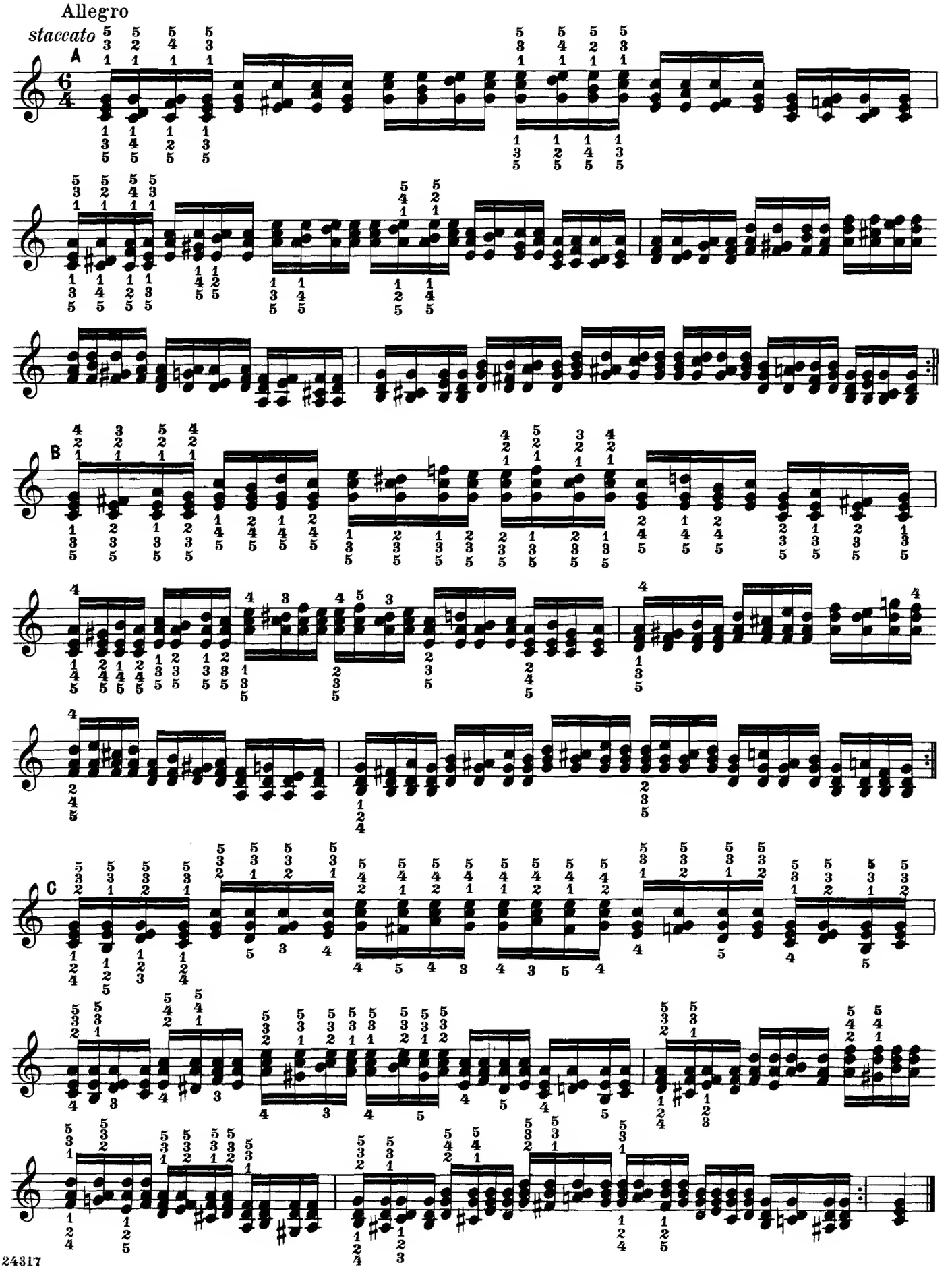


cresc.

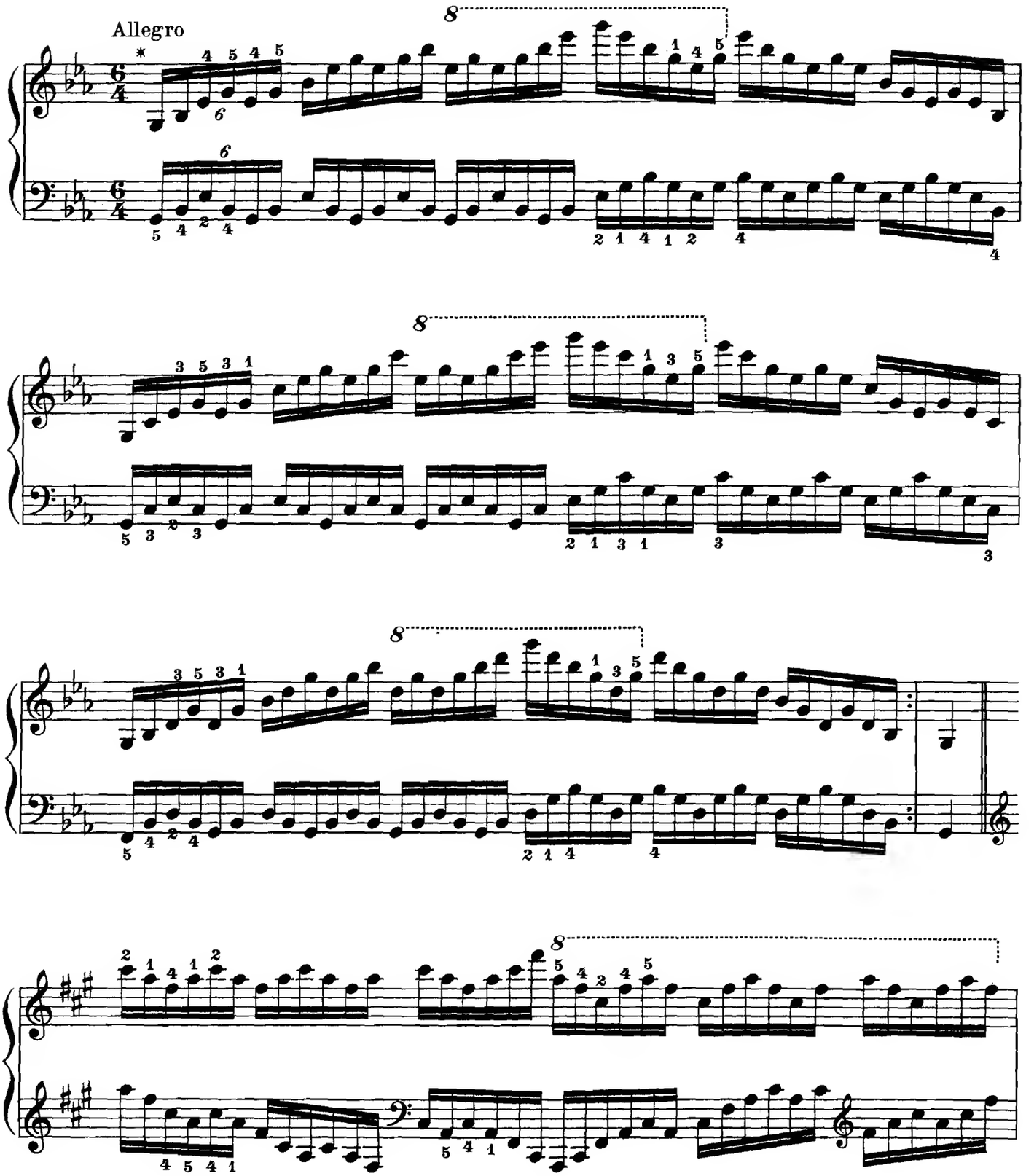
* The whole notes are held down, without tone, all through the exercise.

* Die ganzen Noten werden während der Übung tonlos ausgehalten.

Loose and Light Wrist | Loses und leichtes Handgelenk

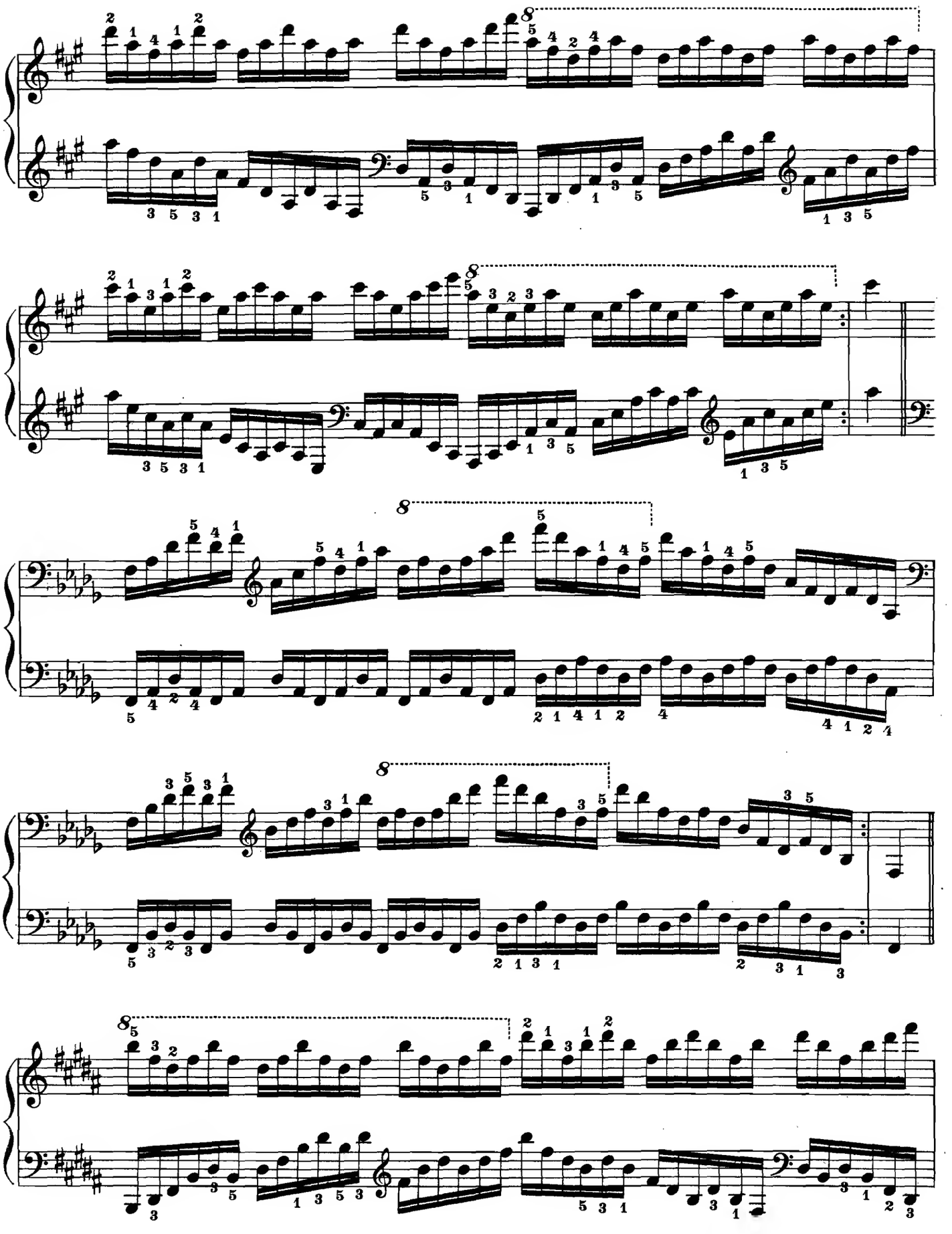


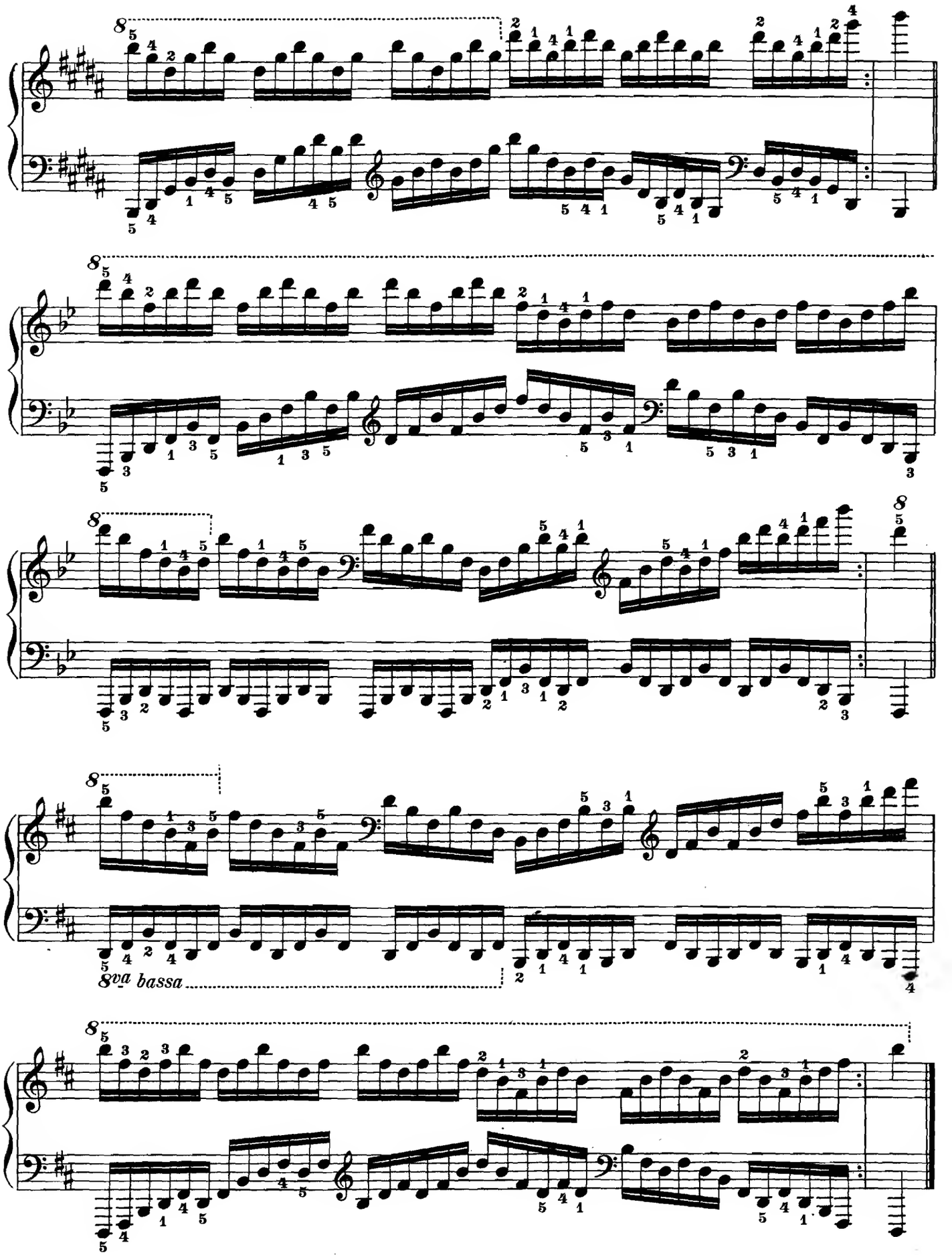
Special Arpeggio-Exercise | Besondere Arpeggio-Übung



* While one hand moves quite freely, the other merely repeats the more difficult combinations.

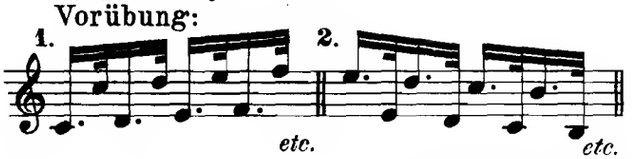
* Die eine Hand spielt in freierer Weise, während die andere nur die schwierigeren Verbindungen wiederholt.




8va bassa

Broken Octaves | Gebrochene Oktaven

Preparatory Exercise:
Vorübung:



1. Raise the 5th finger swiftly and high (hand toward the thumb).

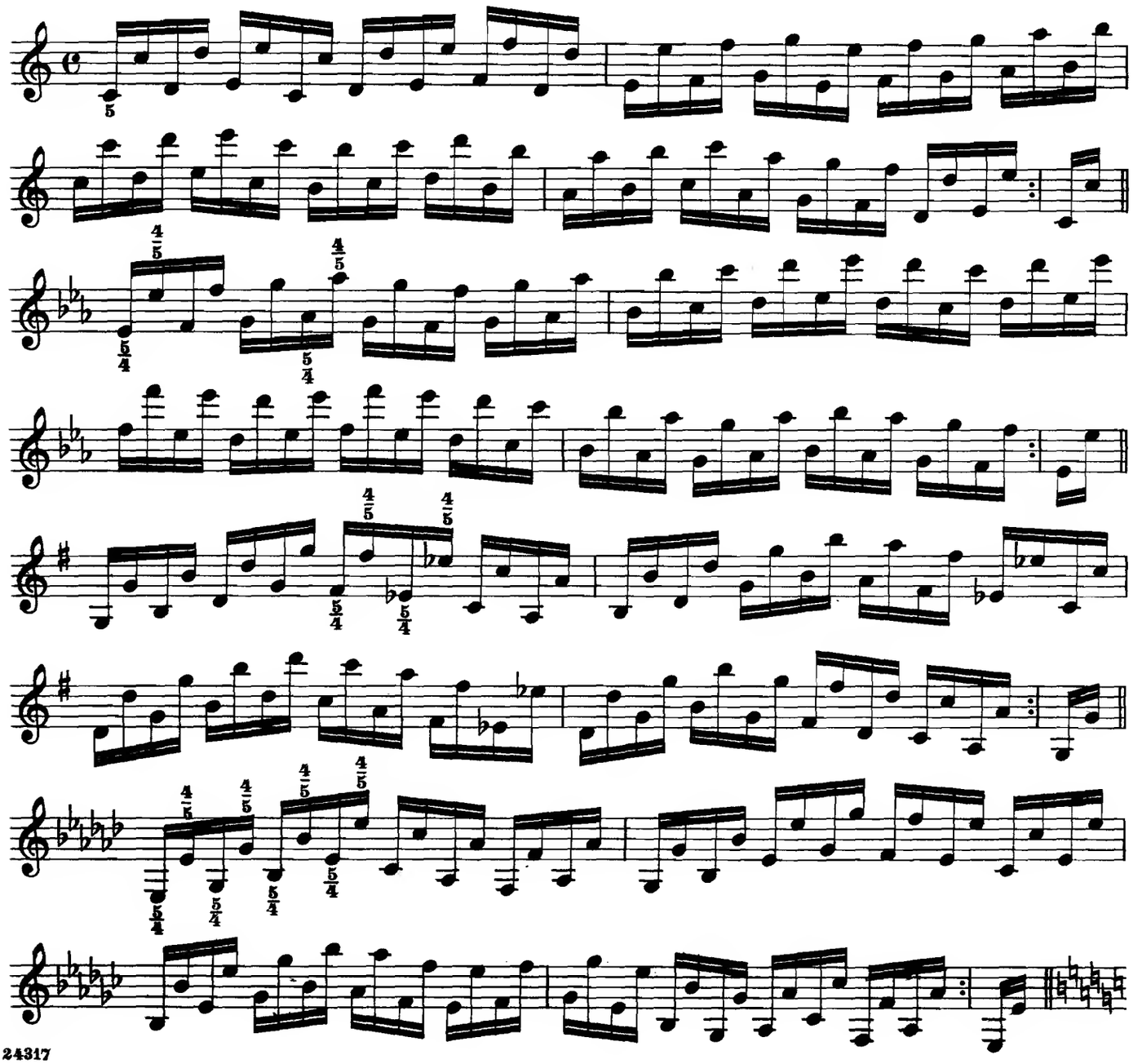
2. Raise the thumb swiftly and high (hand toward the 5th finger).

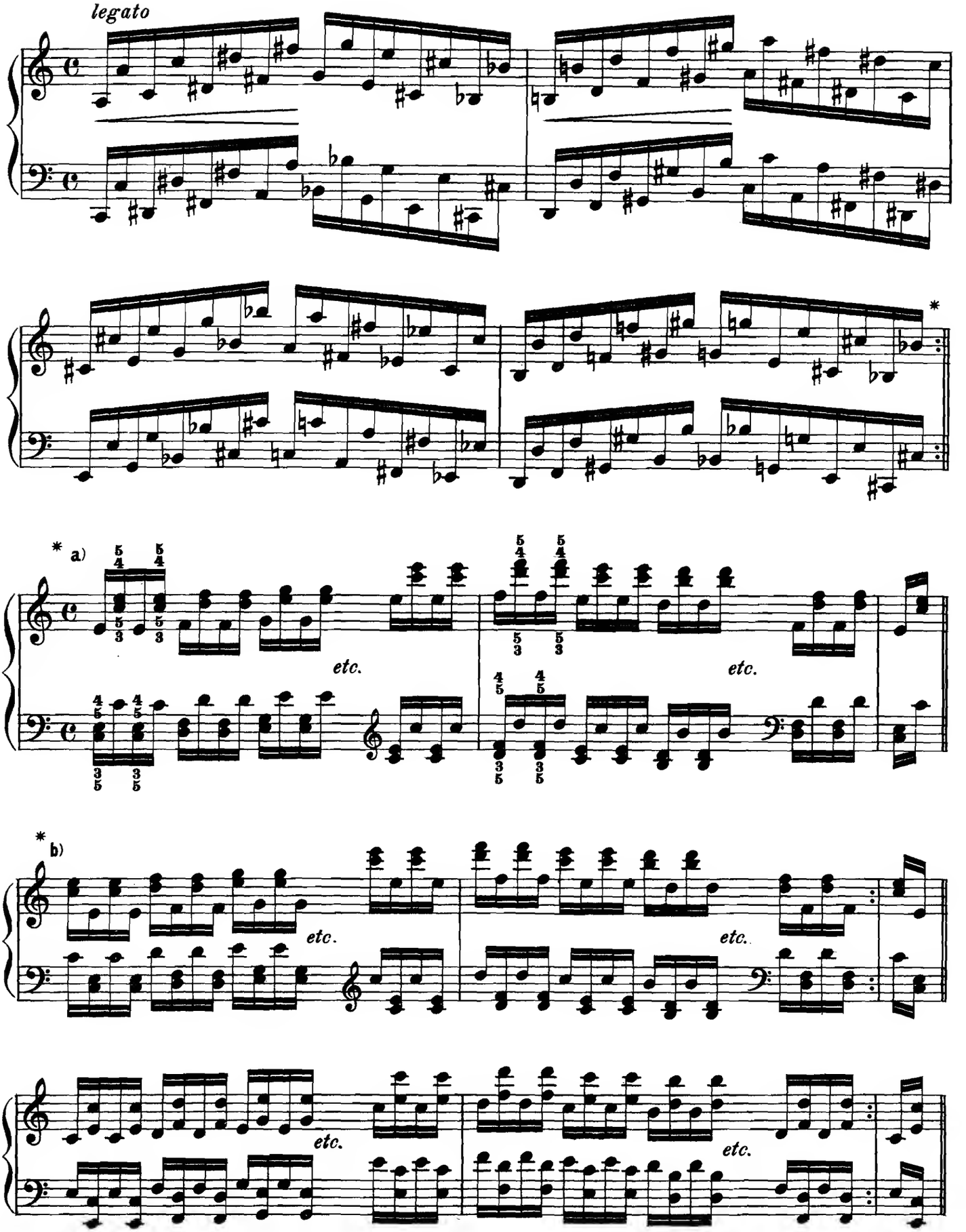
Remark. Broken octaves, though not so effective as octaves played from the wrist, should be practised frequently. To begin with, practise these and similar exercises, even in quite rapid tempo, with both hand and arm held quietly. (Any slight fatigue should be overcome by continued practice.) Later, to develop extreme velocity, fuller tone and brilliant execution, the hand is moved (shaken) from side to side.

1. Der 5. Finger rasch und hoch aufgehoben (Hand nach dem Daumen).

2. Der Daumen rasch und hoch aufgehoben (Hand nach dem 5. Finger).

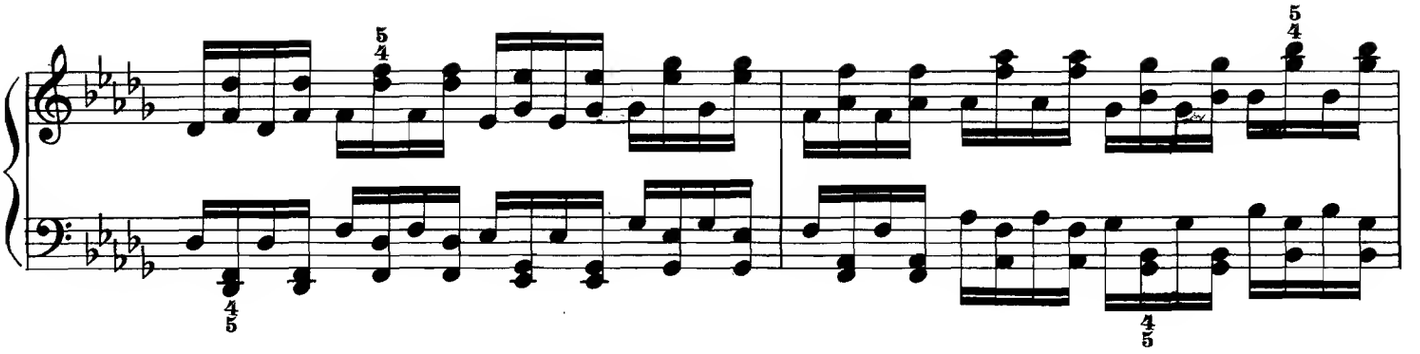
Anmerkung. Die gebrochenen Oktaven, obwohl nicht so wirkungsvoll als die Oktaven vom Handgelenk, müssen öfters geübt werden. Anfangs studiere man diese und ähnliche Übungen, selbst in schnellerem Zeitmass, mit ruhiger Haltung des Arms und der Hand. (Eine geringe Ermüdung soll durch fortgesetztes Üben überwunden werden.) Später sind zur Entfaltung grösster Schnelligkeit, Tonstärke und Brillanz auch Seiten- (schüttelnde) Bewegungen anzuwenden.

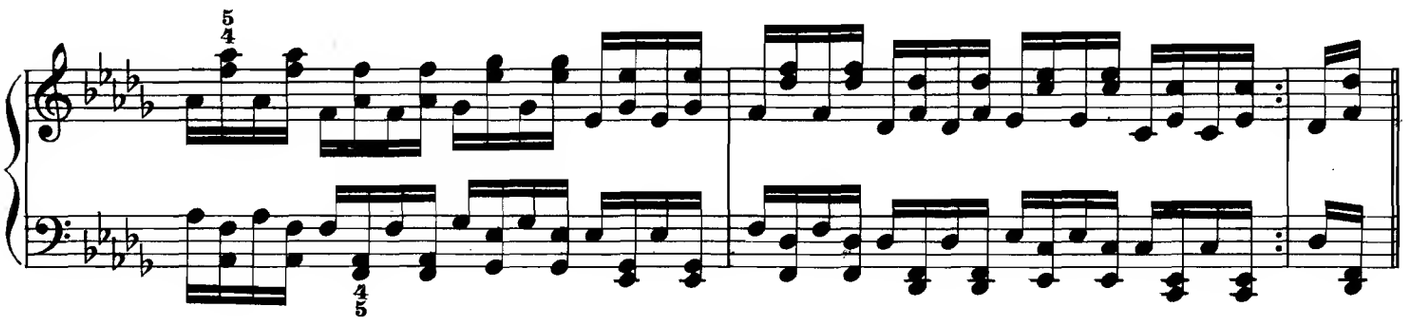




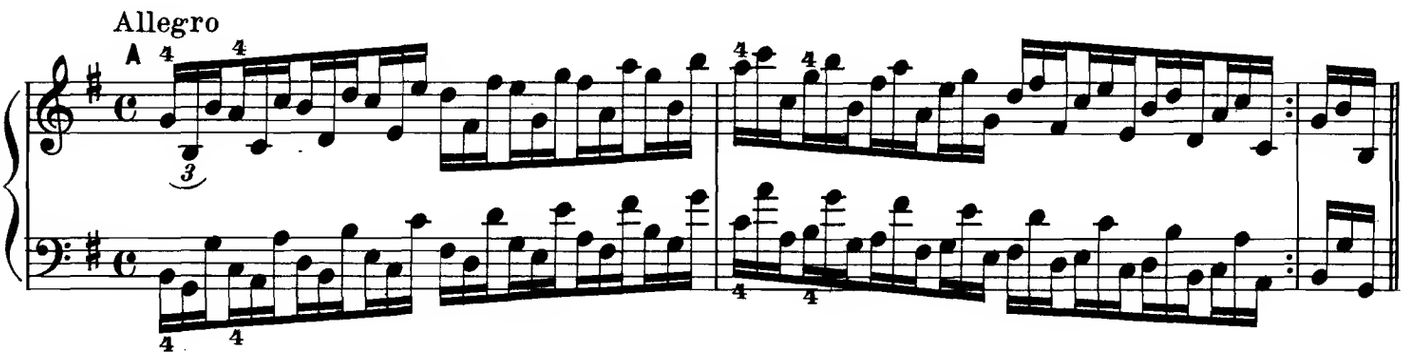
* All these exercises are also to start on the upper note.

* All diese Übungen auch mit der oberen Note zu beginnen.

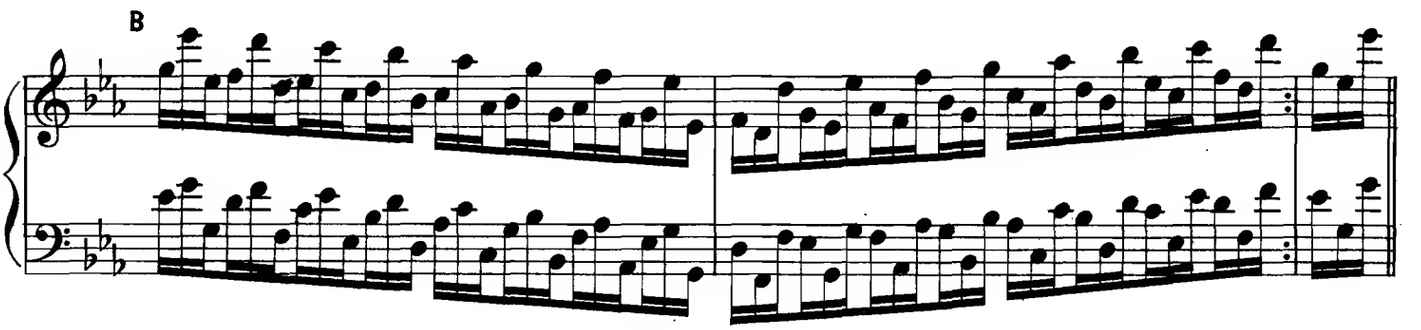




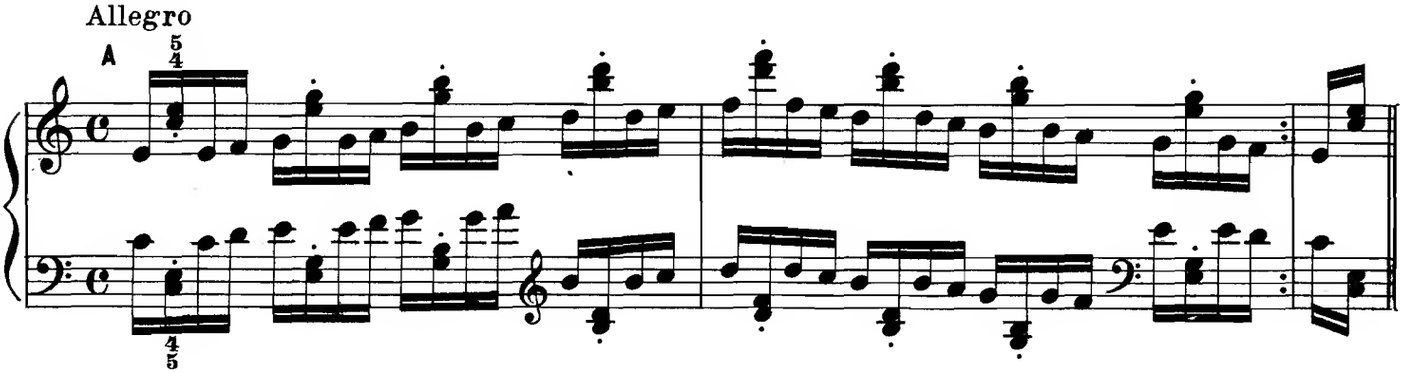
Allegro

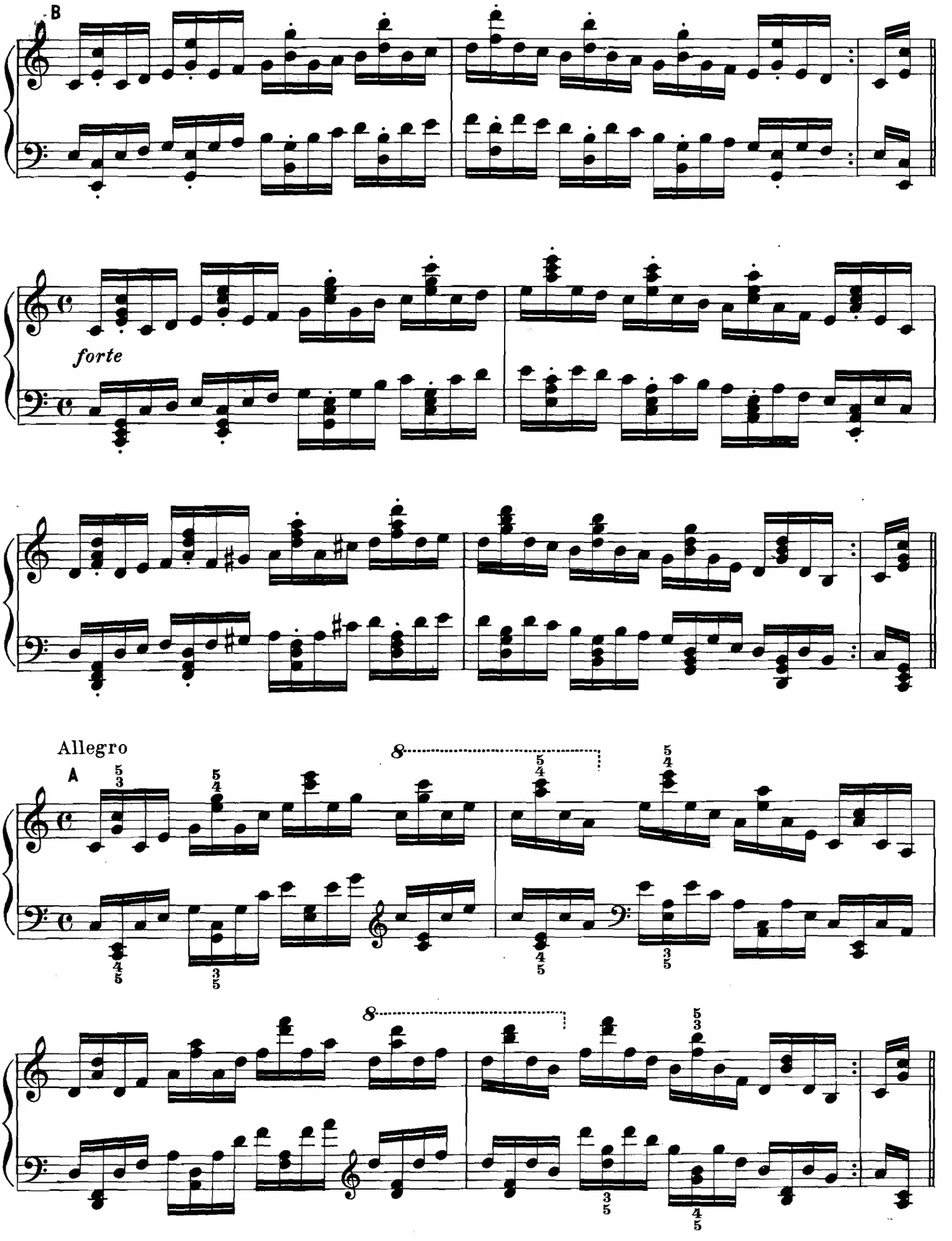


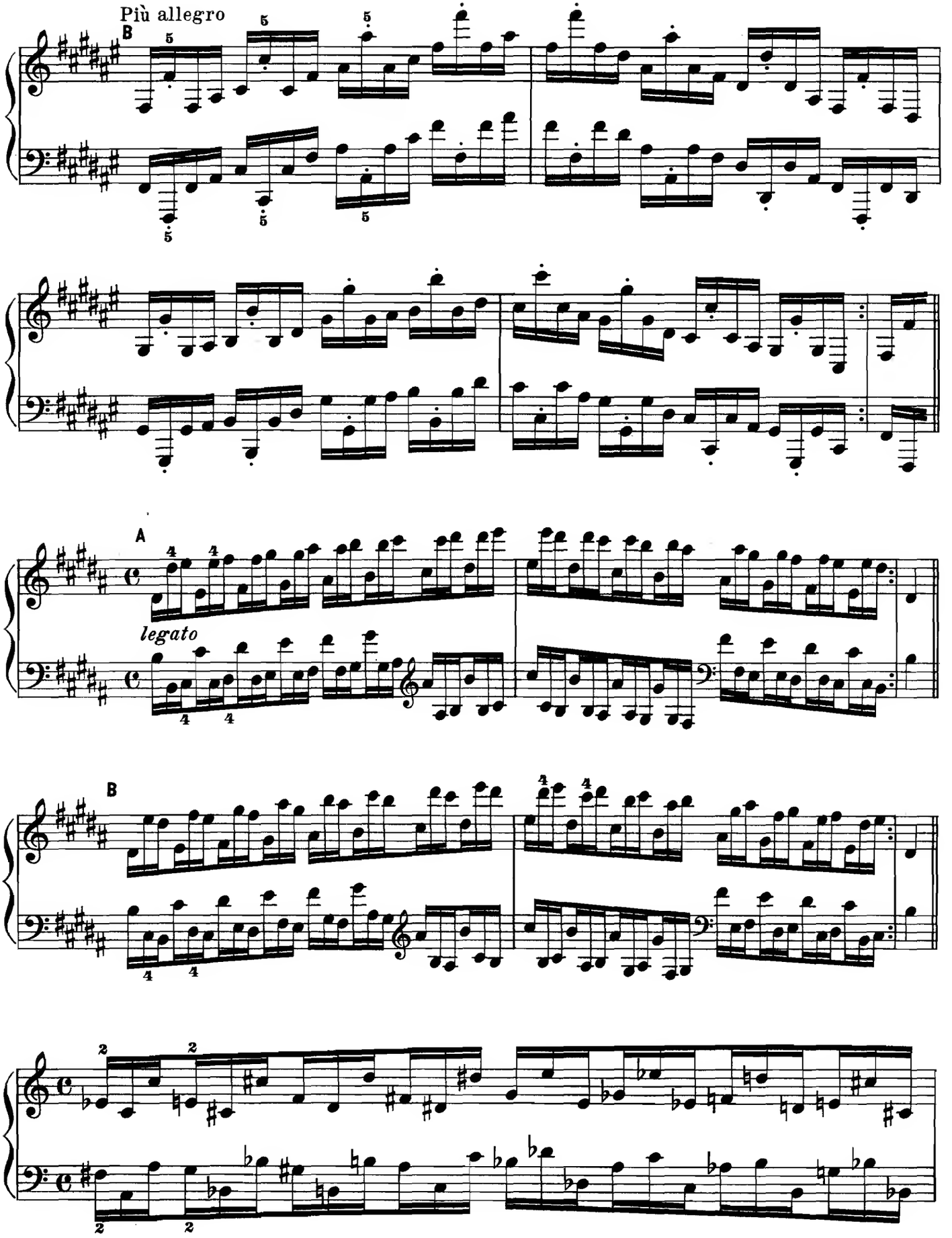
B

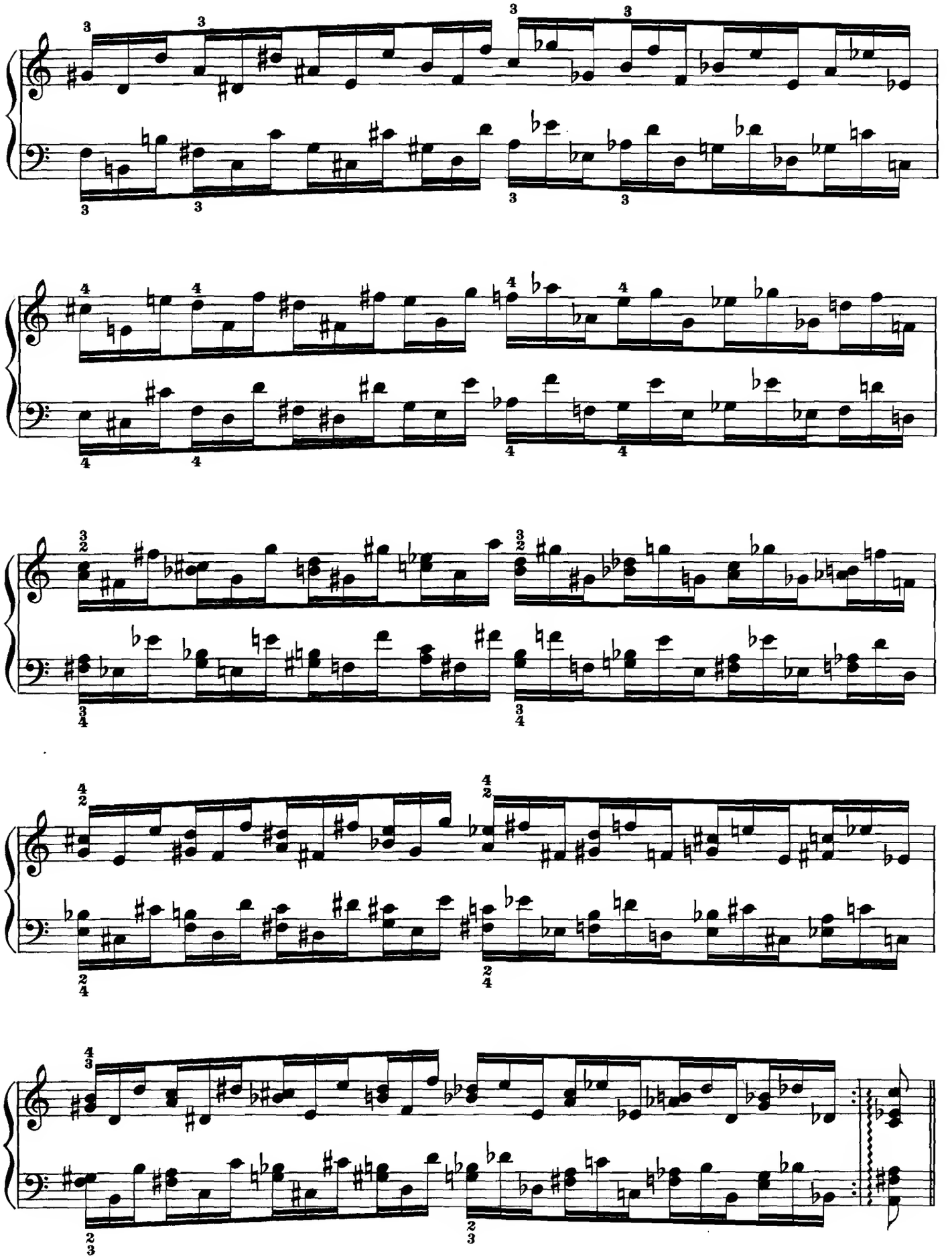


Allegro

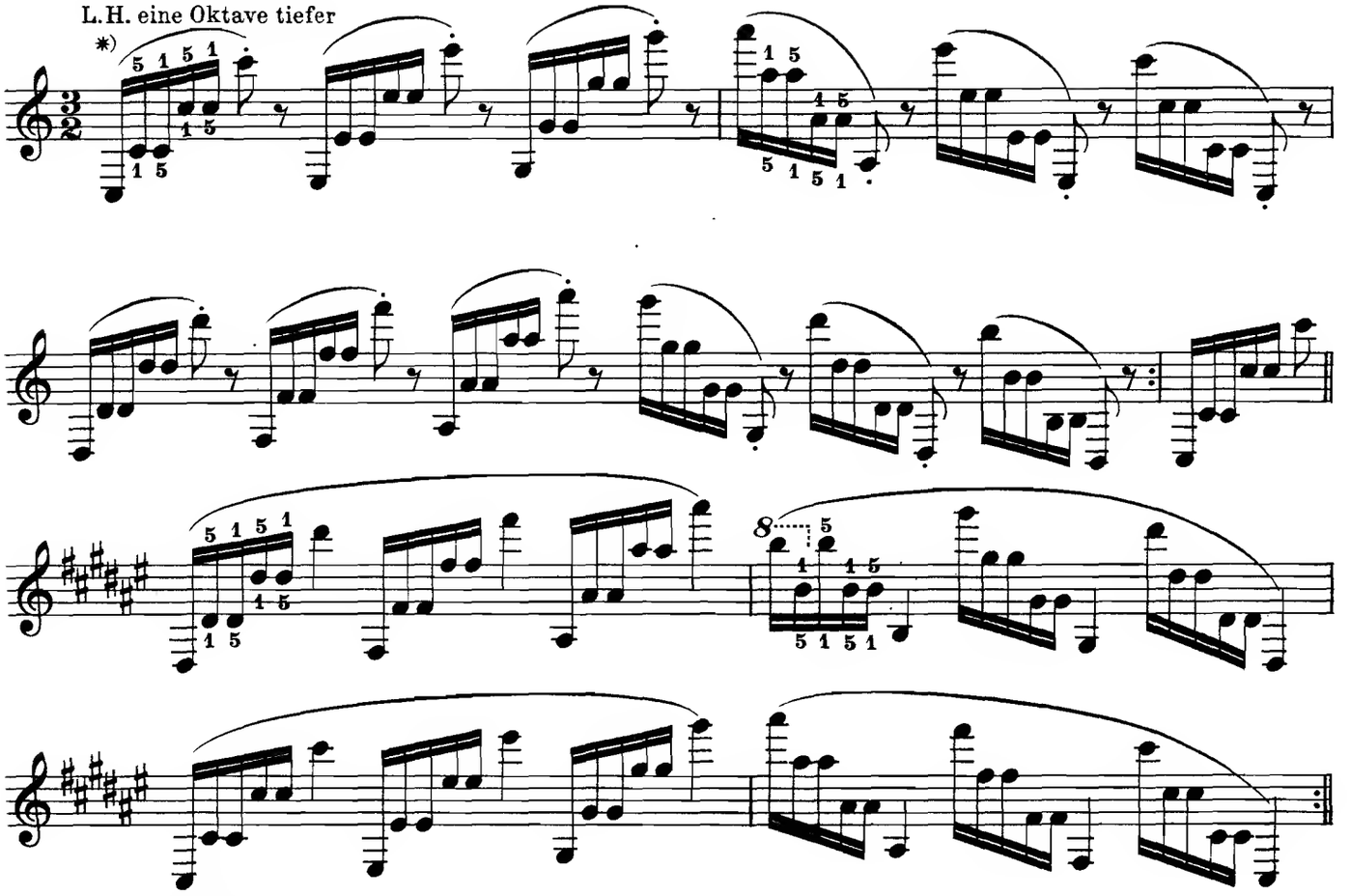



B
forte
Allegro
A

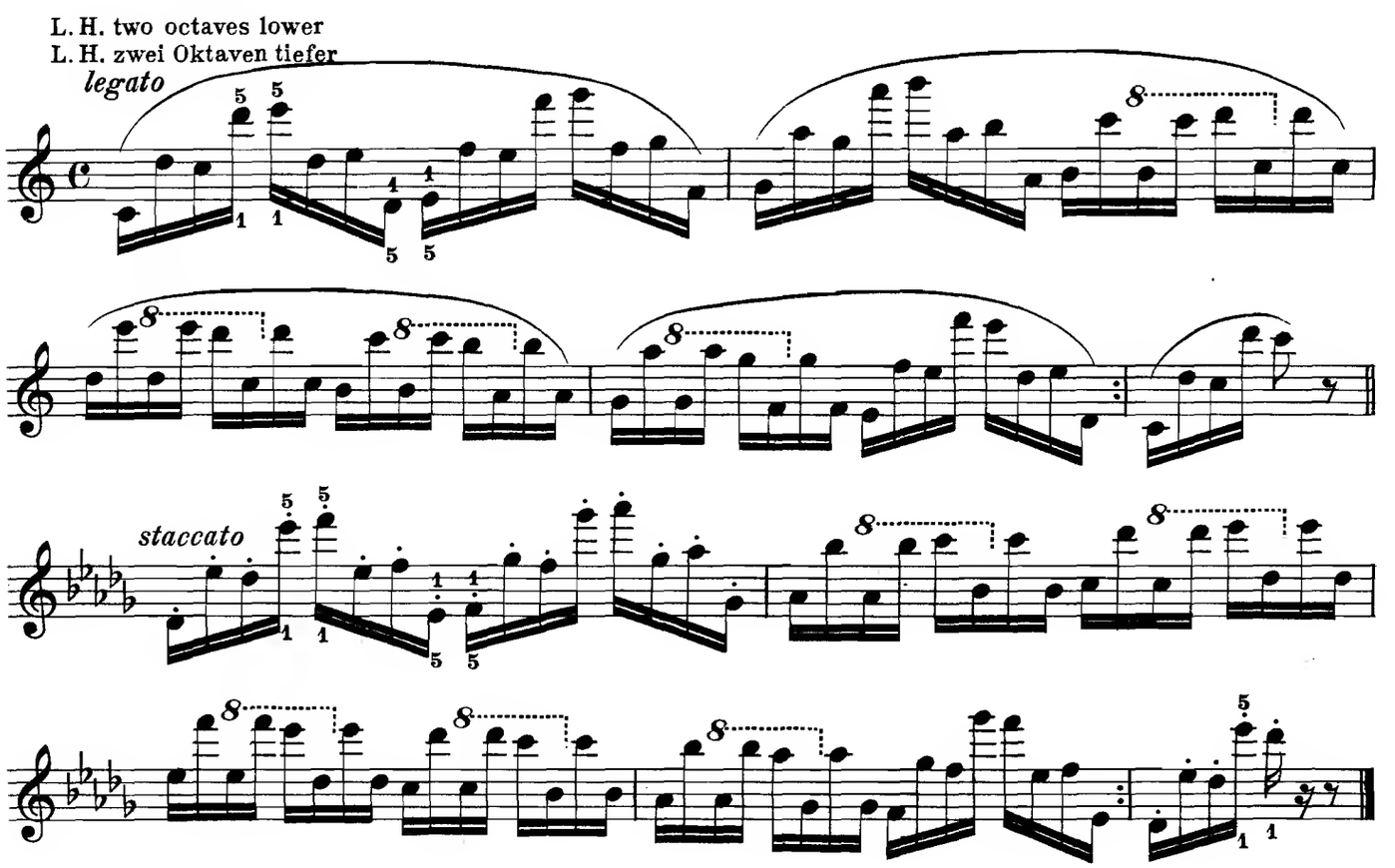

Più allegro
B
A
legato
B



L. H. an octave lower
L. H. eine Oktave tiefer



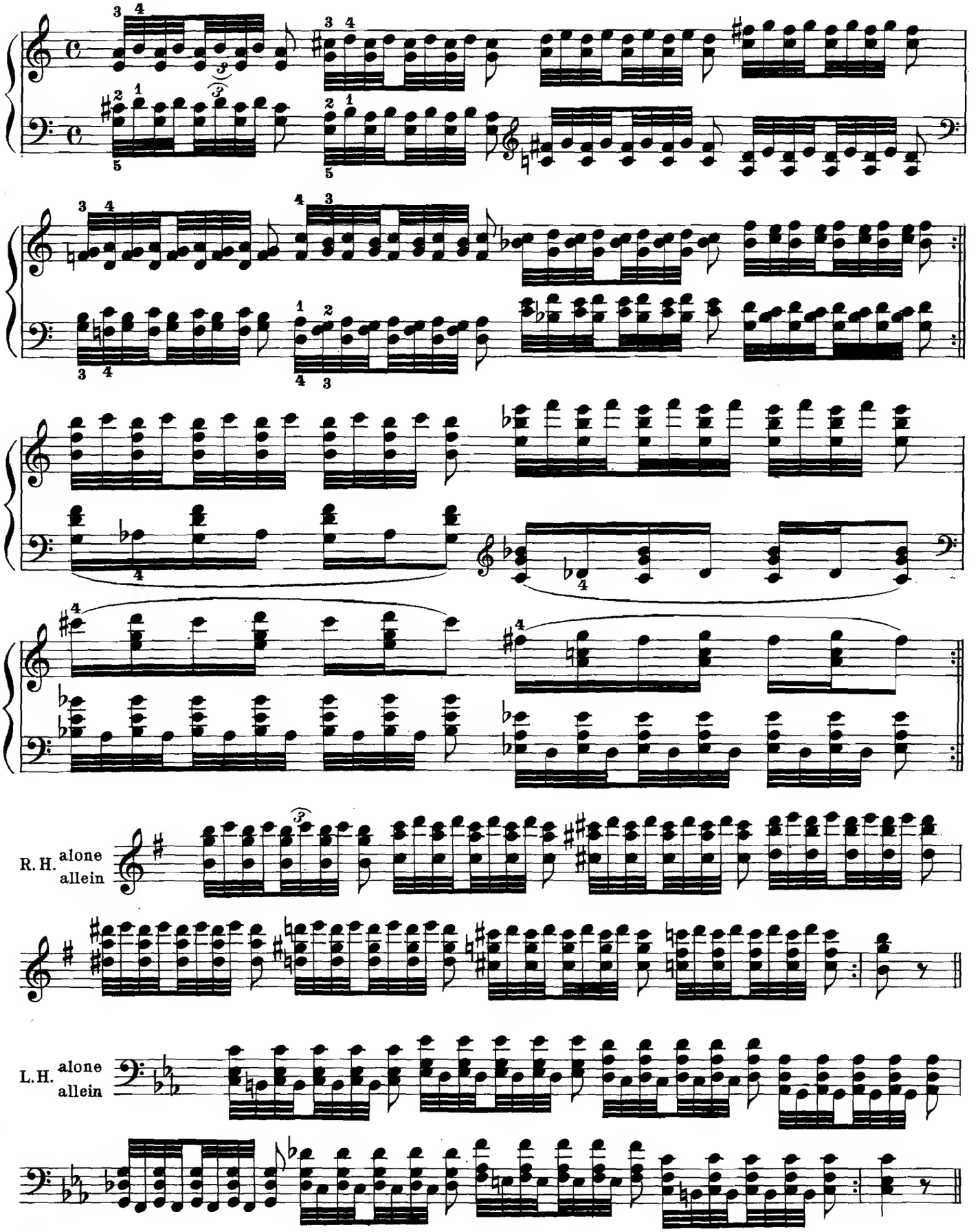
L. H. two octaves lower
L. H. zwei Oktaven tiefer

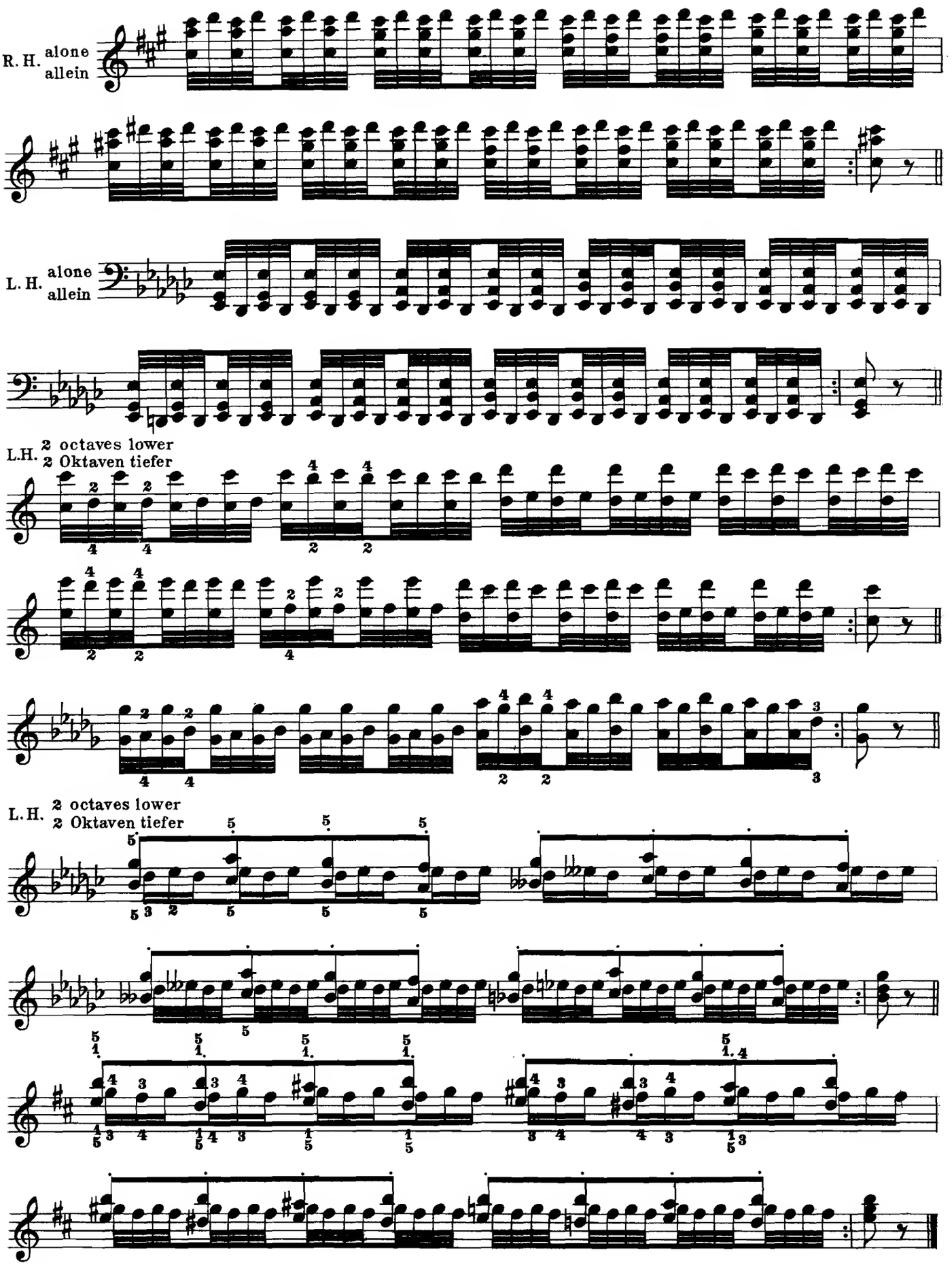


*) Smooth connection of thumb and 5th finger.

*) Genaue Verbindung des Daumens und 5. Fingers.

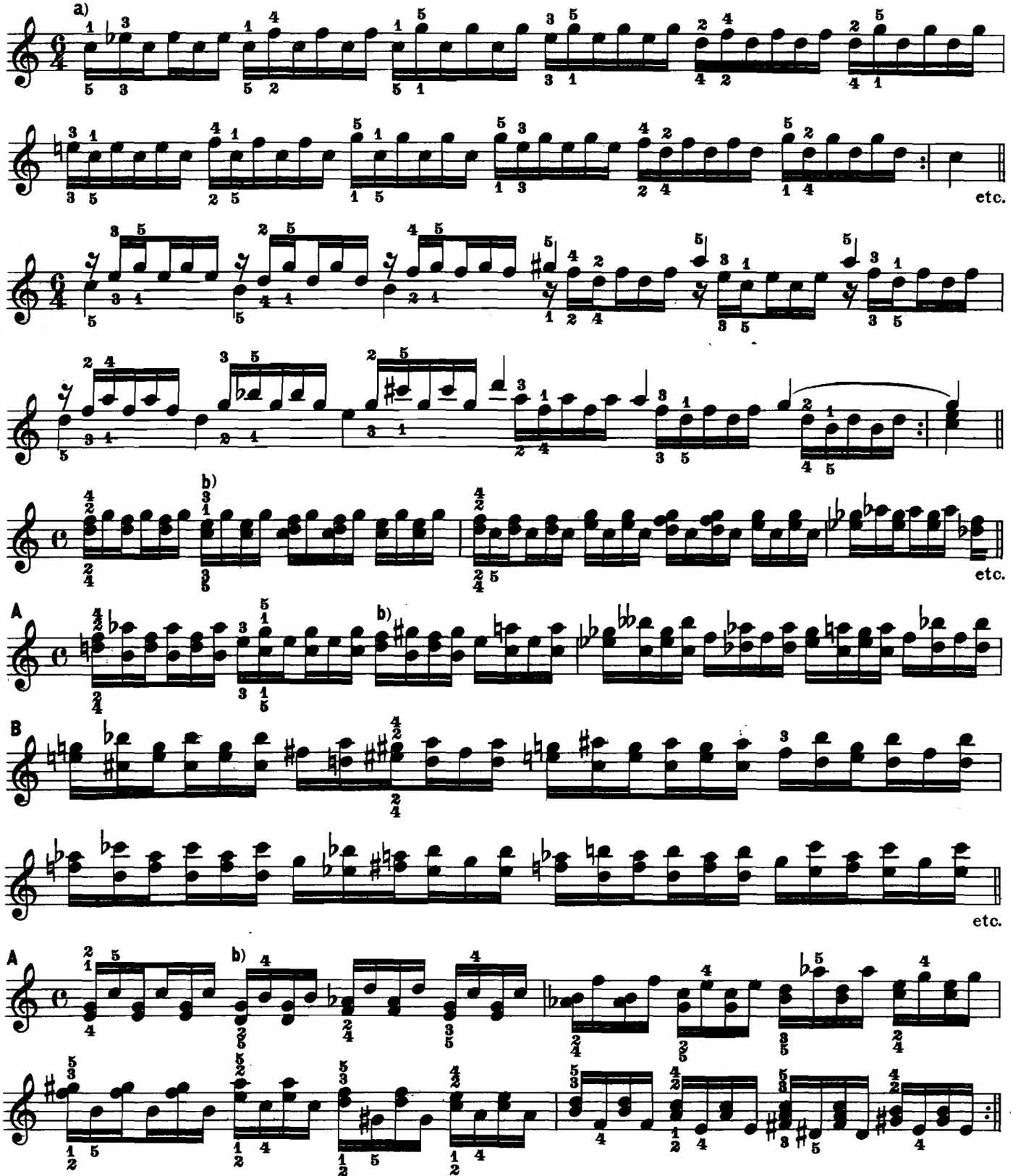
Trills II | Triller II




R. H. alone
allein
L. H. alone
allein
L.H. 2 octaves lower
2 Oktaven tiefer
L.H. 2 octaves lower
2 Oktaven tiefer

The Tremolo

Das Tremolo



a) See the Remark on Broken Octaves (p. 178).

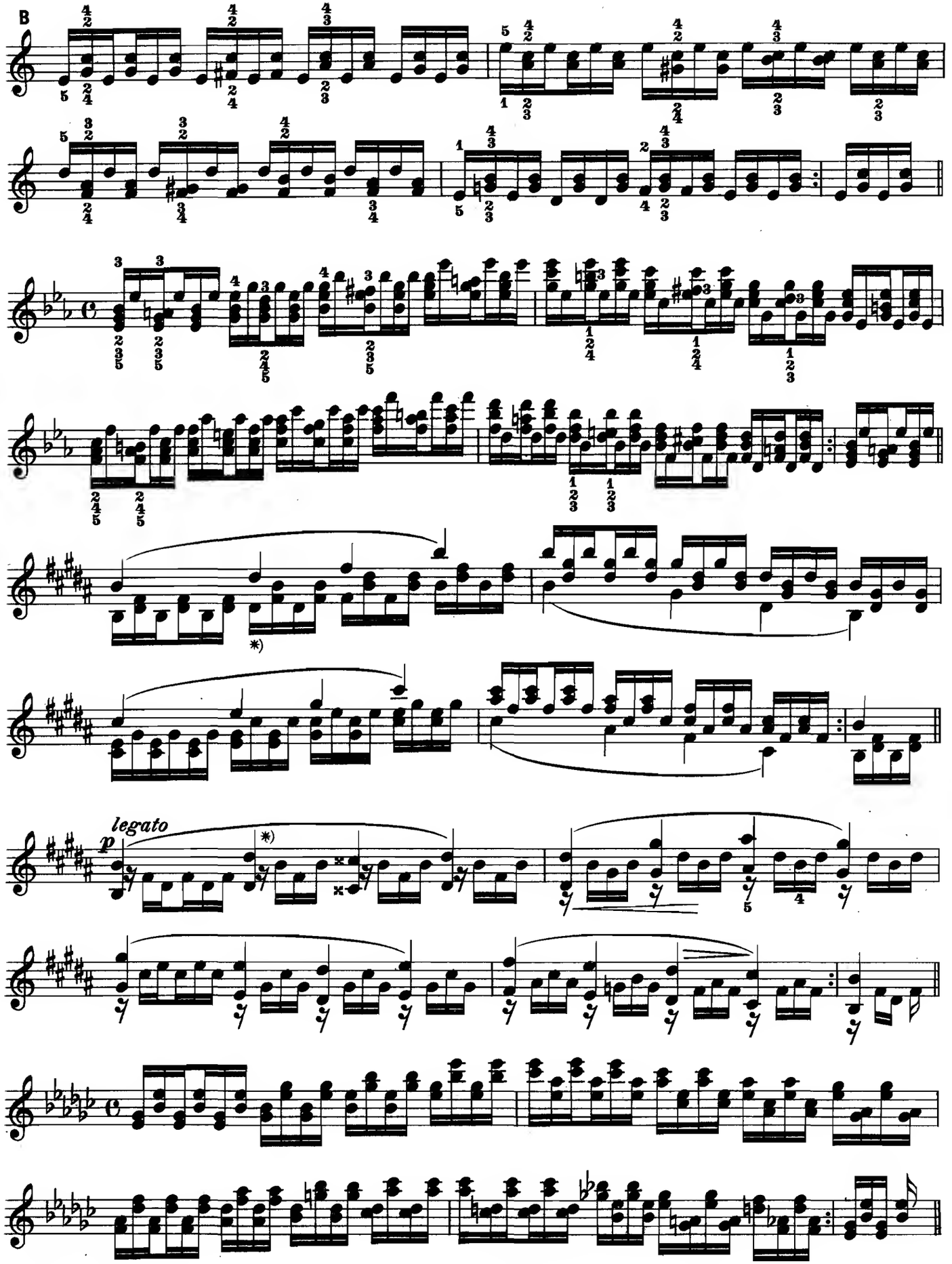
b) Always six notes to a beat.

N.B. Both the trill and the tremolo are to be executed, finally, not with a previously calculated number of notes, but with as many notes as possible, played with the ut - most evenness.

a) Siehe Anmerkung zu den gebrochenen Oktaven.

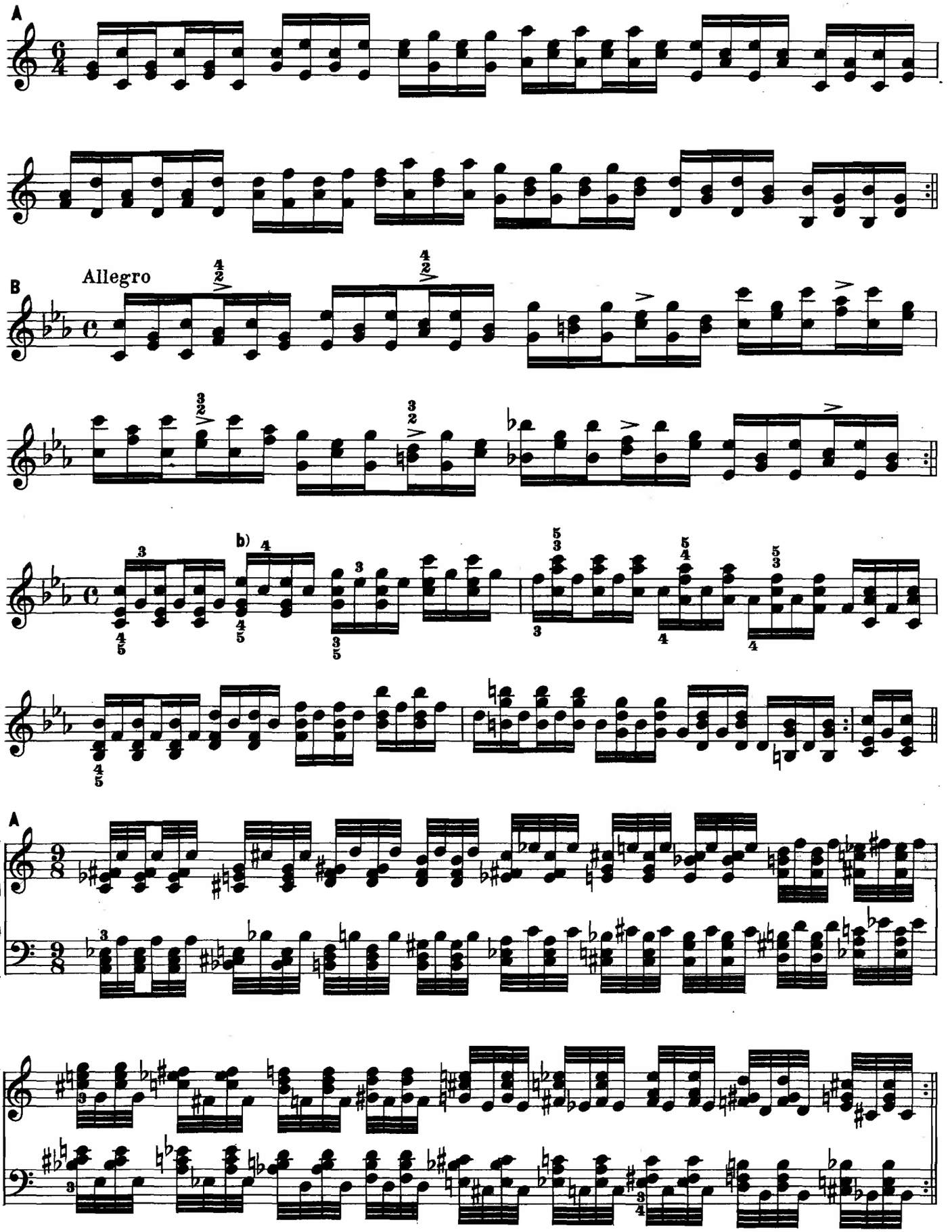
b) Stets sechs Noten auf ein Viertel.

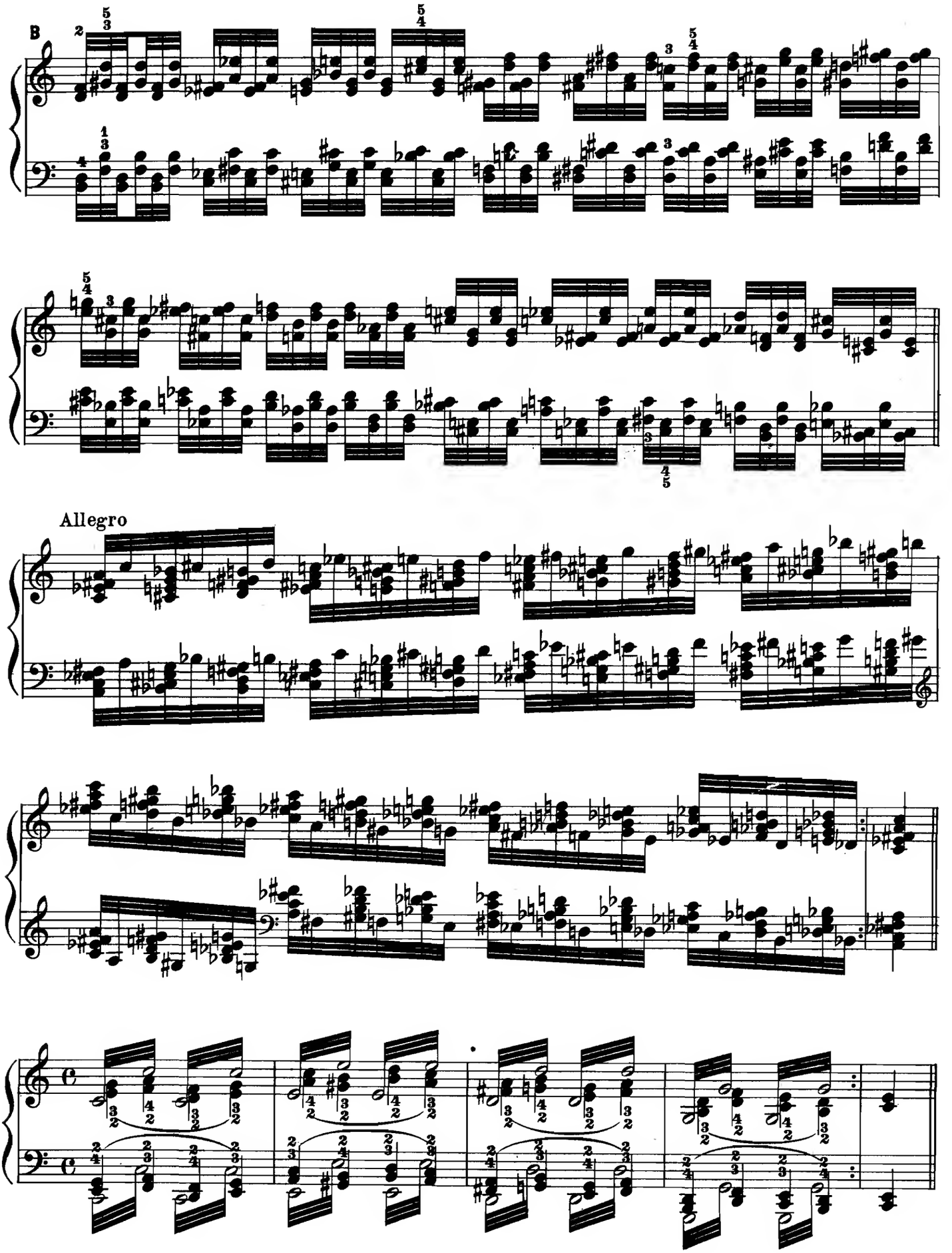
N.B. Der Triller und das Tremolo müssen schliesslich ohne ausgerechnete Notenzahl und mit möglichst vielen Noten in vollendeter Gleichheit ausgeführt werden.

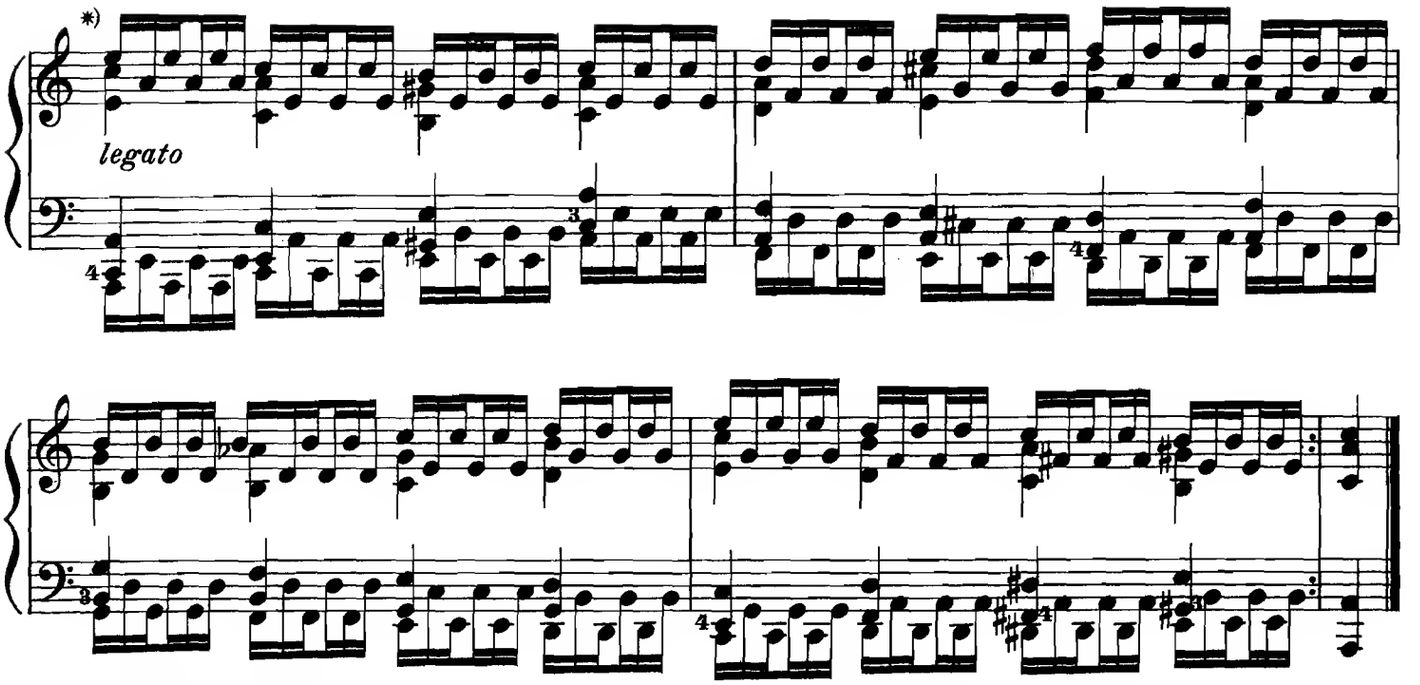


*) Six notes to a beat.

*) Sechs Noten auf ein Viertel.


A
B
Allegro
b)
A

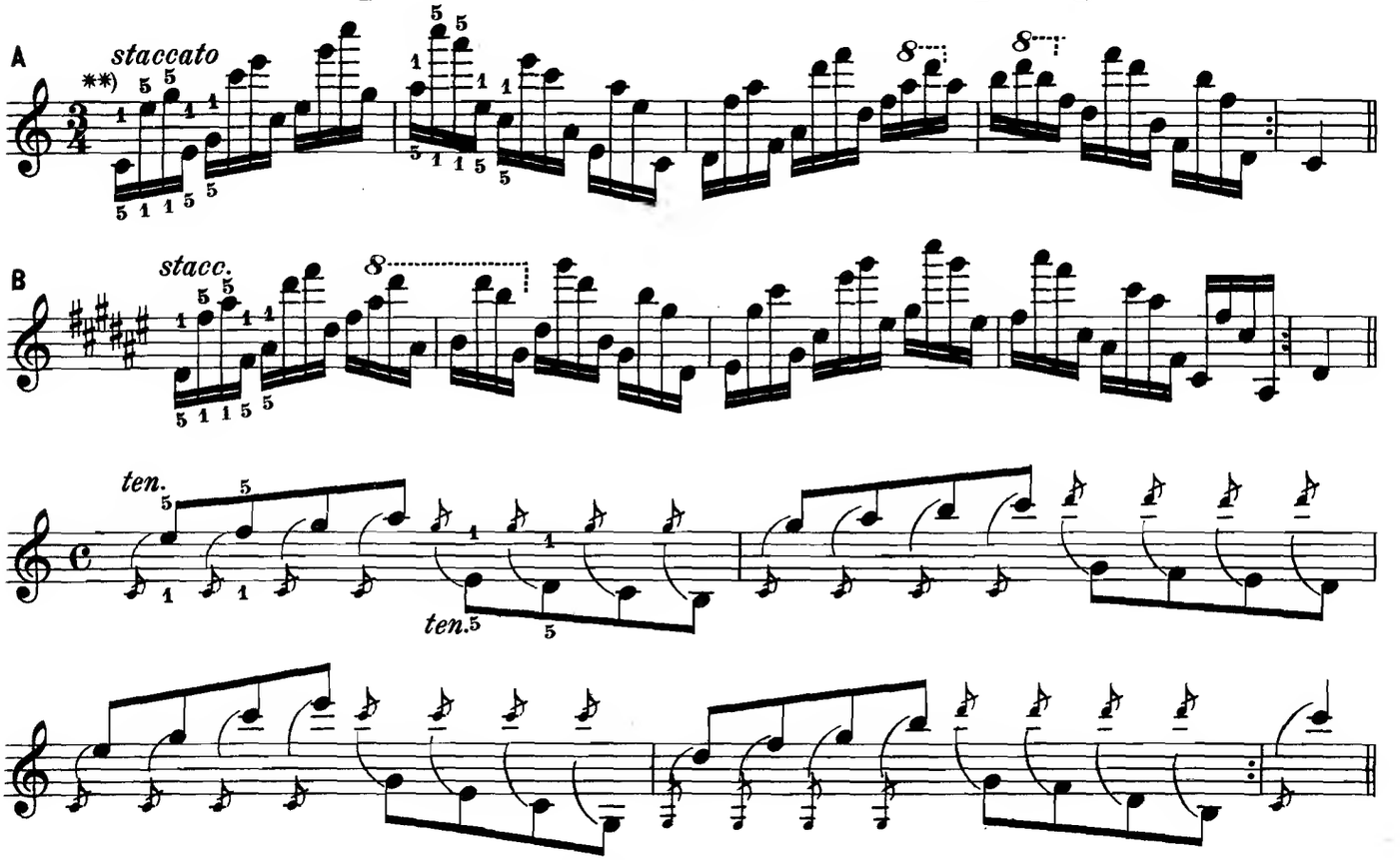

B
Allegro



*) Later, eight notes to a beat.

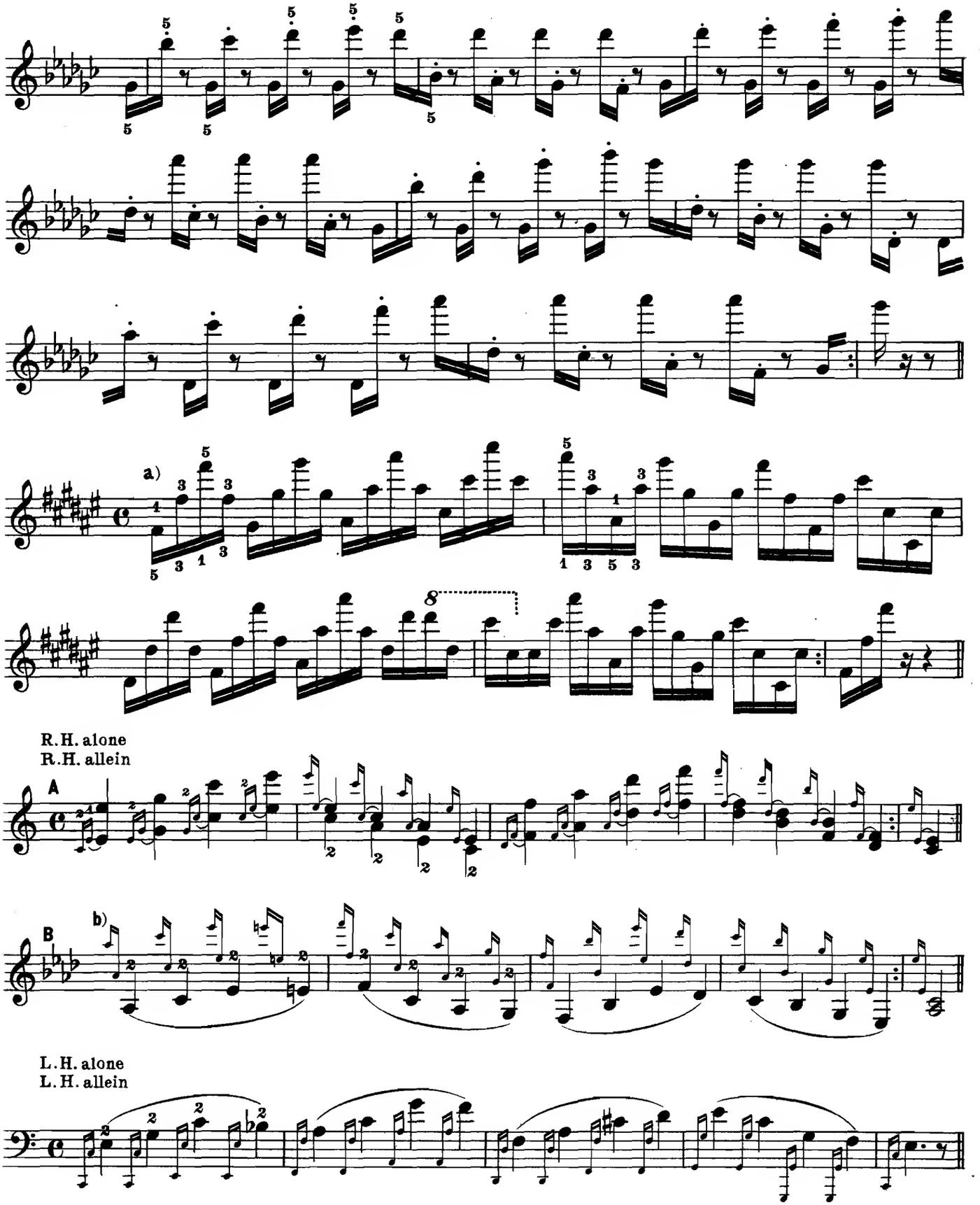
*) Später acht Noten auf ein Viertel.

Leaps | Sprünge



**) In these leaps the arm should be held loosely. Thumb and 5th finger must strike in correct playing-position, and not sideways.

**) Der Arm ist in den Sprüngen lose zu halten. Der Daumen und fünfte Finger werden in richtiger Stellung und nicht seitwärts angeschlagen.

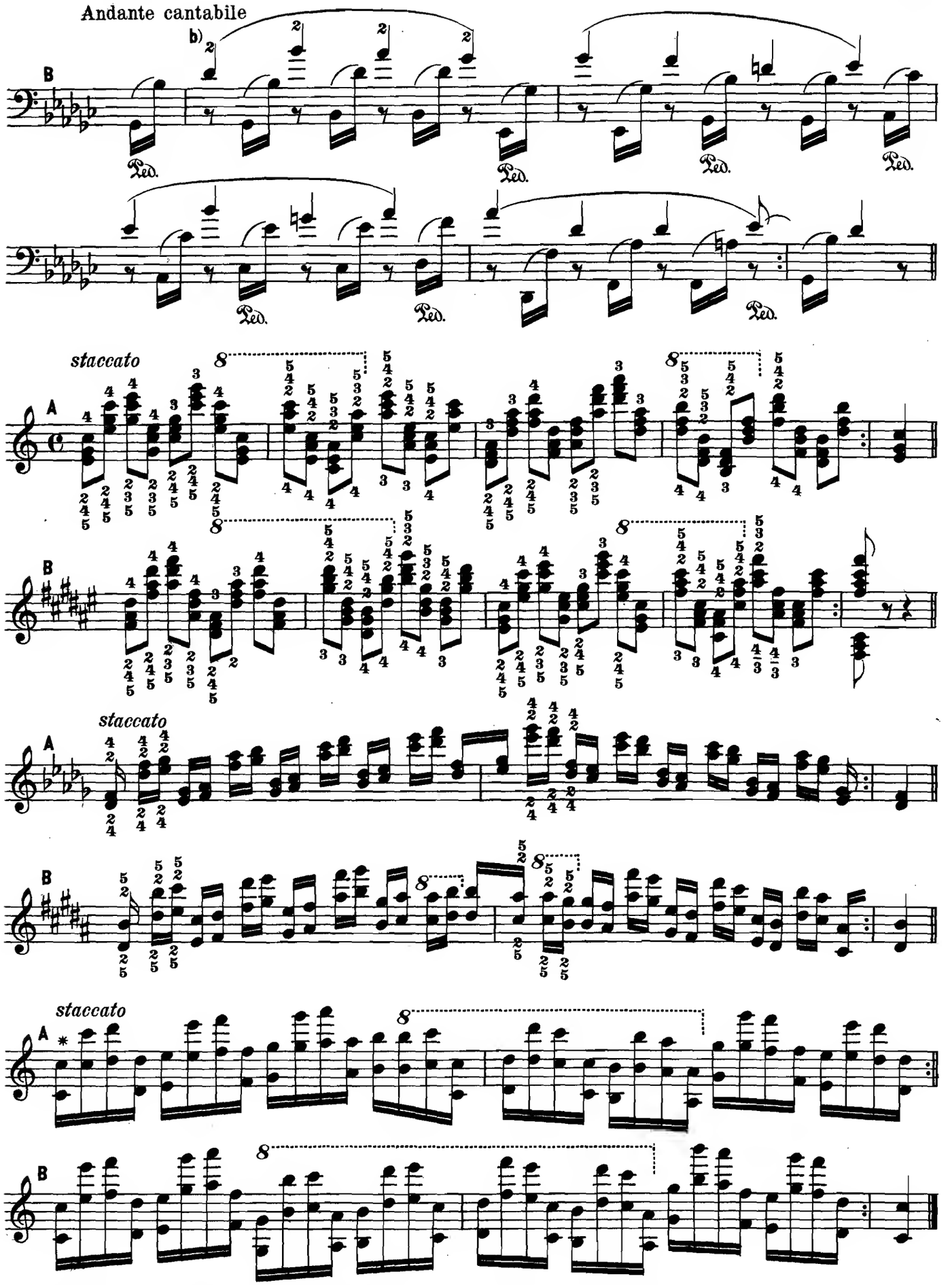


a) Sideways movement of the hand.

b) The 2d finger must strike with precision and independently. Avoid holding the 3d finger against the 2d.

a) Seitenbewegung der Hand.

b) Der 2. Finger muss bestimmt und selbstständig anschlagen. Man vermeide den 3. Finger an den 2. zu lehnen.

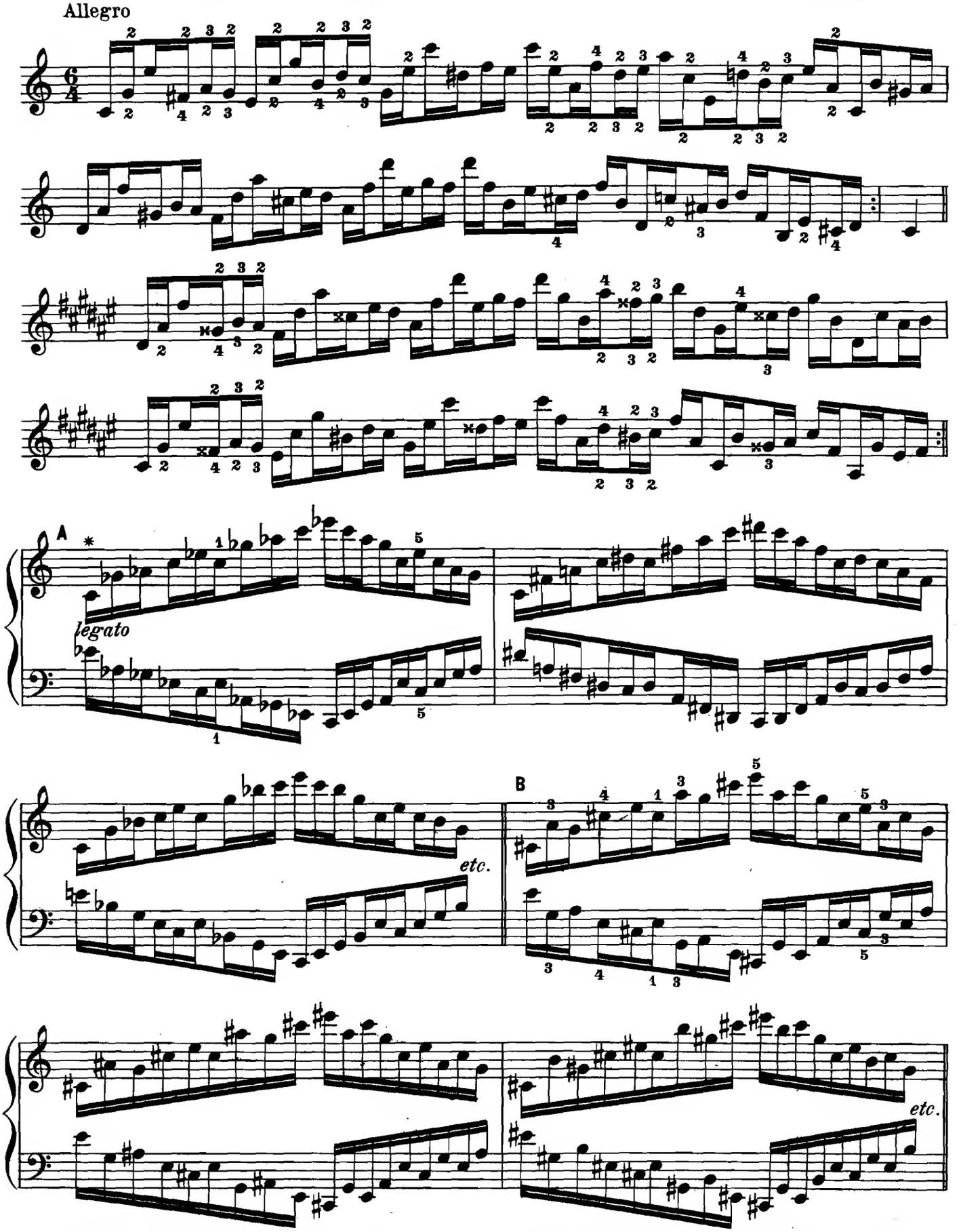


* Practise also in D♭ (C♯), B (C♭), and F♯ major.

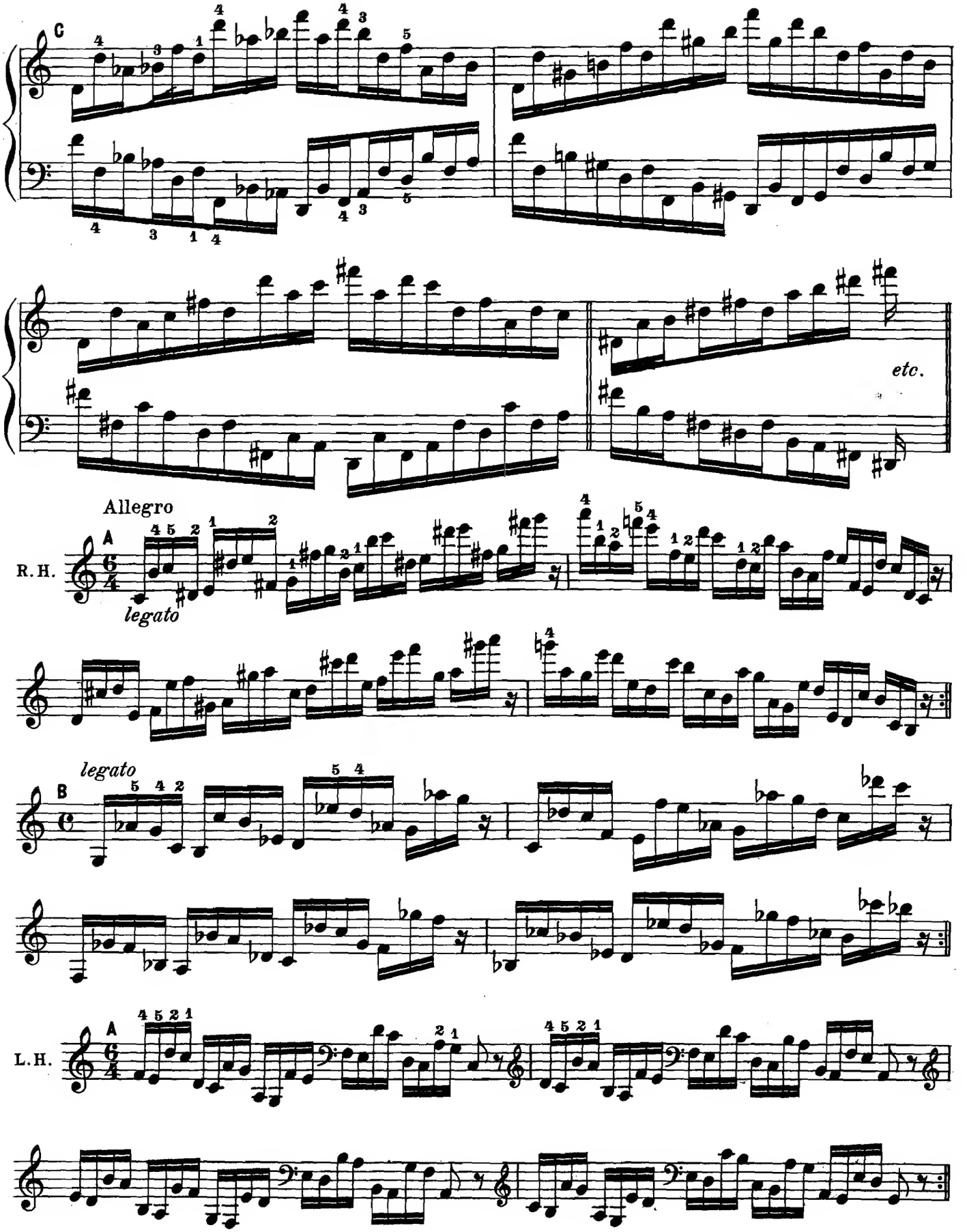
* Auch in Des (Cis), H (Ces) und Fis-Dur zu üben.

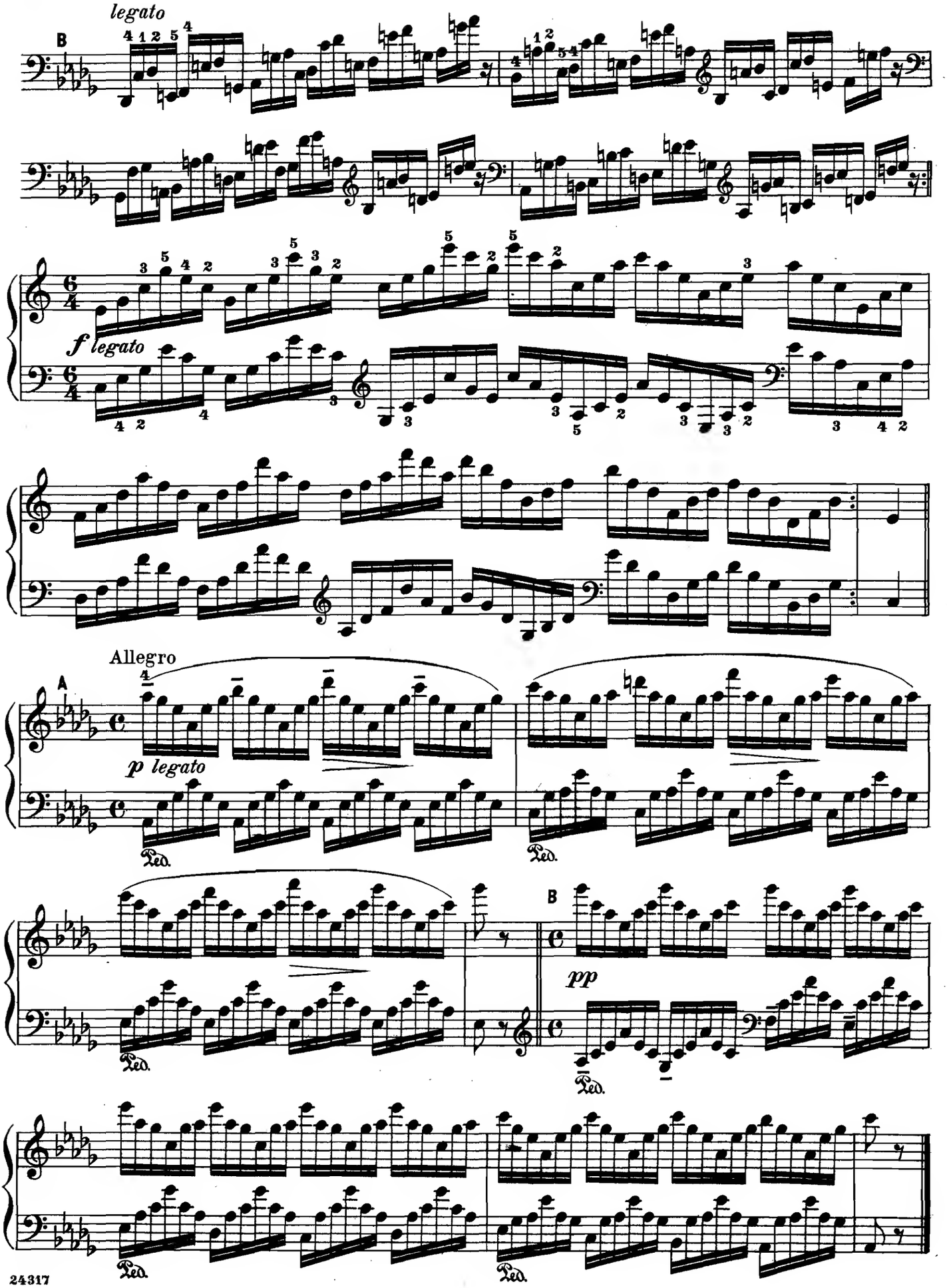
Exercises in Open Position | Übungen in weiter Lage

Allegro



* Practise also with all fingers held down firmly. | * Auch mit festem Liegenlassen aller Finger zu üben.


C
etc.
Allegro
A
R.H.
legato
B
legato
A
L.H.

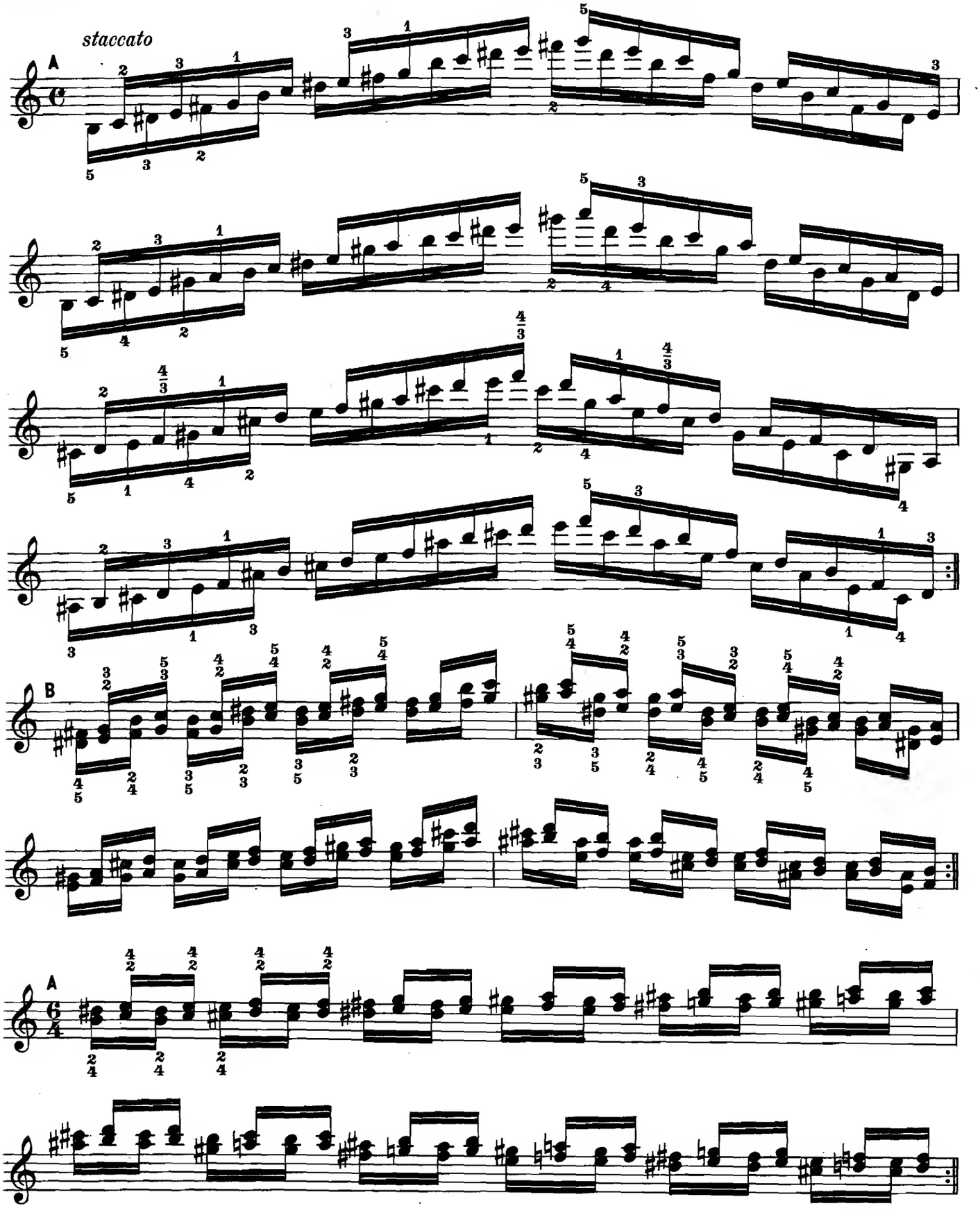

legato
B
f legato
Allegro
A
p legato
Ped.
B
pp

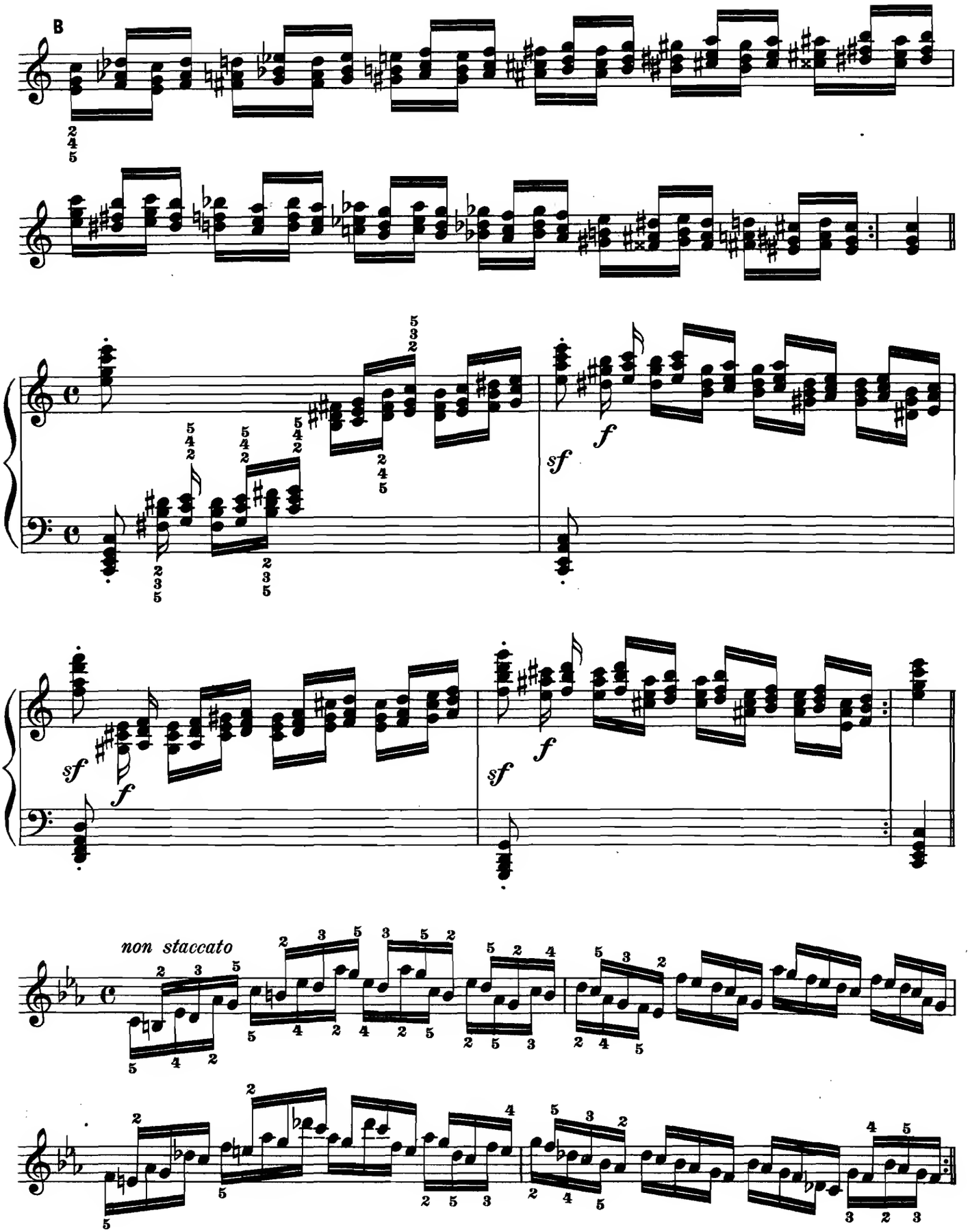
Interlacing the Fingers

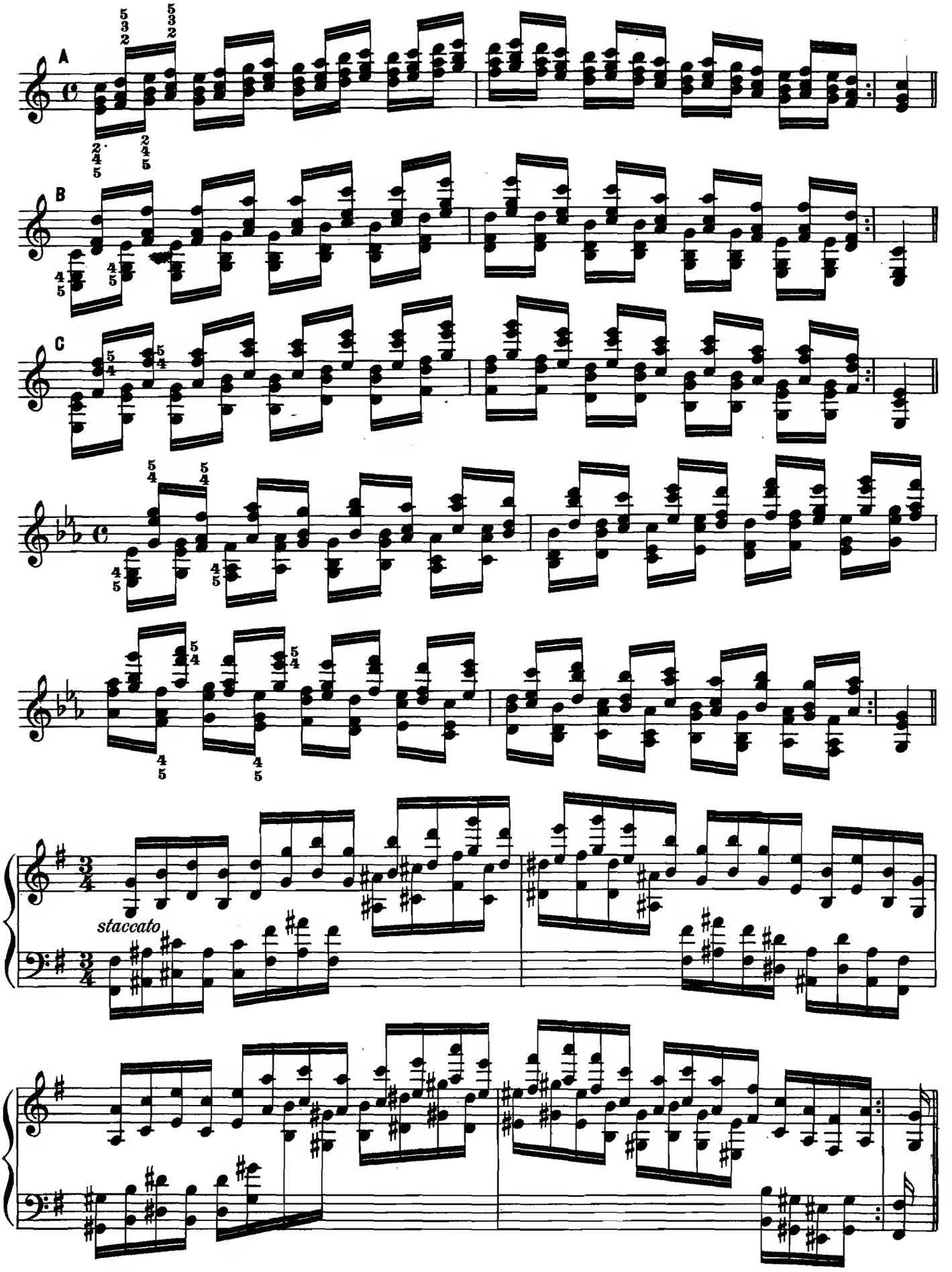
Each note must be heard independently, and all confusion of sound avoided.

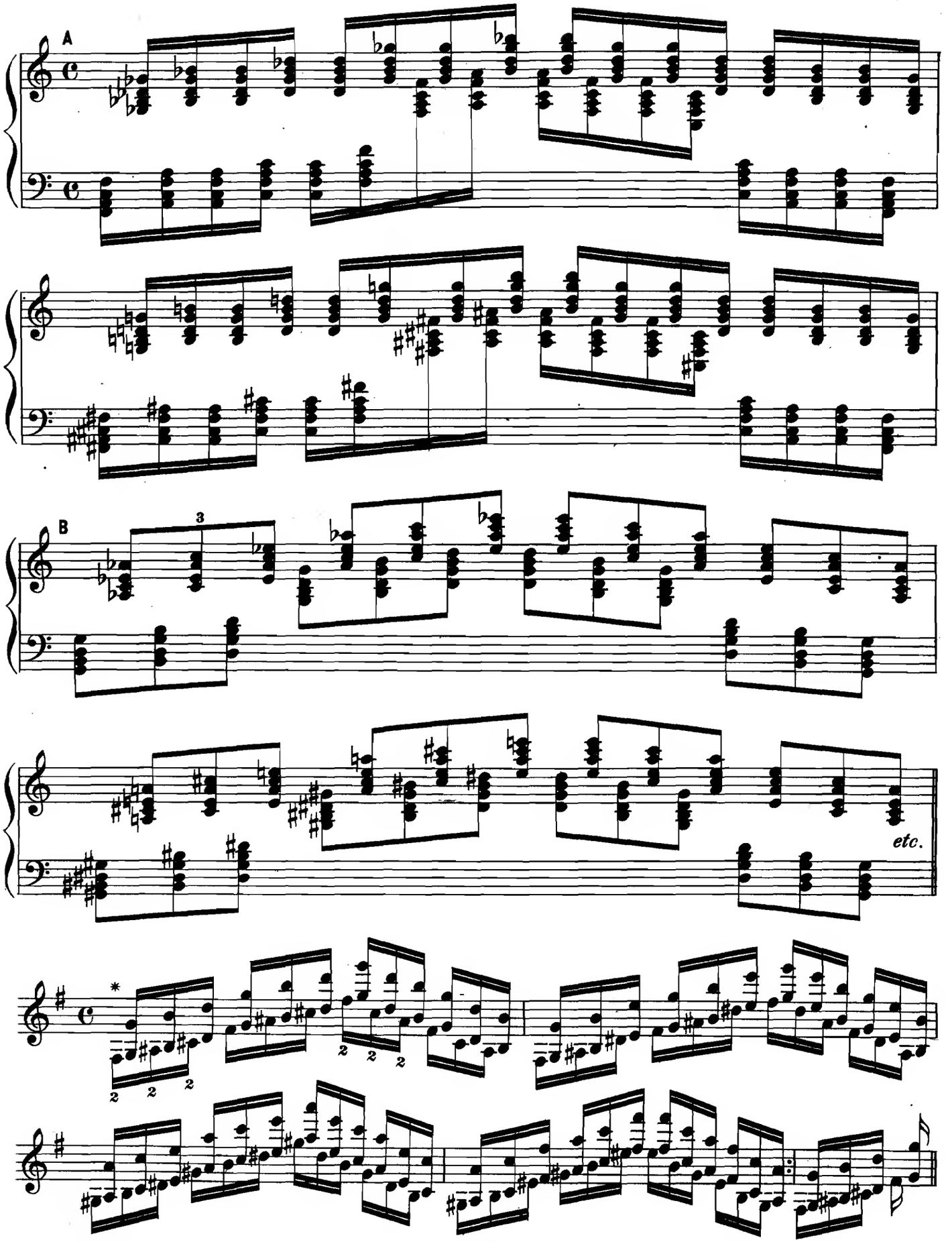
Ineinandergreifen der Hände

Alle Noten müssen selbständig gehört und ein Durcheinanderklingen derselben vermieden werden.



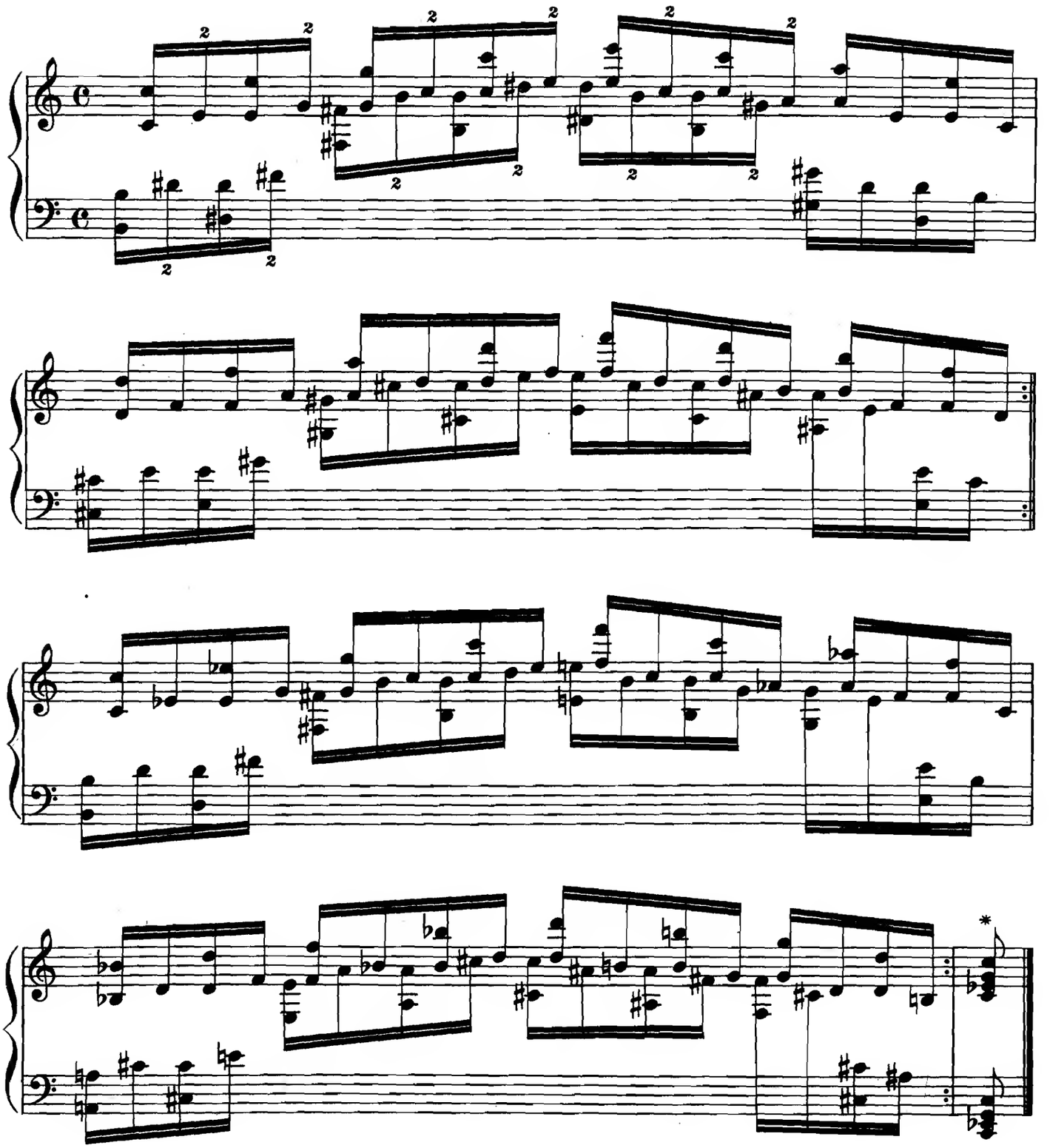

B
sf
f
sf
f
sf
f
non staccato


A
B
C
staccato



* Practise also in G♭ major.

* Auch in Ges-Dur zu üben.



* The exercises, together with their fingering, should be learned by heart. Hand in hand with the exercises should go the study of études and pieces by classic and romantic composers, more especially such as demand feeling and expression in their delivery. – A matter of importance is *regularity* in memorising and sight-reading.

* Die Übungen nebst deren Fingersätze sind auswendig zu lernen. Mit denselben sollen Etuden und Stücke der Klassiker und Romantiker, und besonders solche, die eine ausdrucks- und gefühlvolle Wiedergabe verlangen, studiert werden. – Von Wichtigkeit ist das *regelmässige* Memorieren und Prima-vista-Lesen.